

EXPLORING PHILANTHROPIC ASPECTS OF PUBLIC  
COMMUNICATION CAMPAIGNS: AN ANALYSIS OF SMOKEY  
BEAR

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Exploring Philanthropic Aspects of Public Communication Campaigns: An Analysis of  
Smokey Bear

The Smokey Bear Campaign is one of the most popular and recognized public communication campaigns in the United States. The Advertising Council began the Smokey Bear campaign in 1944 and it is the longest running public communication campaign in the United States. Through a rhetorical narrative methodology, this study analyzed Smokey Bear advertising pieces from its inception through the present. The analysis of the advertising pieces was organized by narrative elements of the campaign, such as narration, themes, characters, and major and minor events with a focus on philanthropic composition relating to awareness and behavior=change messaging. The following question is answered: what kind of messaging focus does the Smokey Bear campaign deploy and what aspect of philanthropy does the Smokey Bear campaign seem to be achieving? Conclusions on the philanthropic aspects of public communication campaigns are drawn based on the analysis of the Smokey Bear campaign.

Leslie Lenkowsky, Ph.D., Chair

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## **Chapter 1**

### **Public Communications Campaigns**

Philanthropy is expressed in society in many forms. According to Payton and Moody (2008), philanthropy is voluntary action for the public good. Traditional philanthropic studies have focused on giving of time or money. But philanthropy can also be expressed through public communication campaigns. This study aims to take a nontraditional approach to philanthropy through an analysis of the Smokey Bear public communication campaign, which does not focus on giving of time or money, but instead focuses on awareness and behavior change for the public good.

Public communication campaigns are created with two steps in mind. The first is to create awareness around a specific topic. The second is to leverage that awareness to create behavior change. Not all public communication campaigns encompass the second step of creating behavior change. The second can be a more challenging objective because it is attempting to entice the audience to become philanthropic actors through a campaign using short radio and television spots and limited space advertisements, which leave little room for including both awareness and behavior-change messaging. To explore the composition of public communication campaigns relating to awareness and behavior change messaging, this study will focus on the Smokey Bear campaign. The aim of this study will be to answer this question: what kind of focus does the Smokey Bear campaign deploy and what aspect of philanthropy is the Smokey Bear campaign trying to achieve?

## **Communication Theory and Methodology**

To analyze the Smokey Bear campaign, this study will use the communication methodology of rhetorical narrative criticism. Communication is a fluid process which is constantly affecting people's beliefs and actions. Message composition makes a significant impact on the message the audience absorbs. As defined by communications scholars, humans are creators of symbols which aid in interpreting reality. "Reality is not fixed but changes according to the symbols we use to talk about it. What we count as real or as knowledge about the world depends on how we choose to label and talk about things" (Foss, 2004, 6). From this perspective, the specific messages used to make the public aware of a cause or sway the public to participate in behaviors to benefit the public good depend directly on how symbols are deployed.

Rhetorical narrative criticism creates a framework for the analysis of how symbols are deployed based on narrative elements. It is based on the assumption that humans are natural storytellers and therefore, narrative is essential in the interpretation of symbols in the daily lives of humans (Fisher, 1987). With this assumption, narratives help people to understand the world around them, create opinions, and make choices. Through the narrative paradigm, this study will explore the Smokey Bear campaign as a narrative in which the audience is asked to better understand the world, form opinions, and take action surrounding forest fire prevention.

The use of these symbols to aid the audience in interpreting reality also relies on persuasive communication strategies, which can make a message believable as well as induce the audience to take action. The foundations of persuasive communication are Aristotle's three types of proofs. These proofs include ethos (the ethical appeal), logos

(the logical appeal), and pathos (the pathetic or emotional appeal). The combination of these three proofs produces what Aristotle identified as a persuasive argument. Not only, then, is narrative a part of human reality, but it is also important in relation to how an audience can be persuaded by public communication campaigns.

### **The Advertising Council**

When an organization aims to create awareness and behavior change, many different communication mediums can be utilized, such as television ads, billboards, poster campaigns, and new media. An organization that develops such campaigns is the Advertising Council. Since its inception in 1942, the Ad Council has facilitated public service campaigns for many organizations and social causes. According to its website, the Ad Council creates partnerships with private sector advertising firms to create and promote campaigns that aim to improve the lives of people, as well as initiate dialogue and inspire change around prominent social issues. (<http://www.adcouncil.org/About-Us>). On average, the Ad Council manages fifty campaigns at one time, using methods such as public relations, advertising, digital marketing and education. To produce these campaigns, the Ad Council states it will, "...work with volunteer talent from leading advertising, media, social and digital communications agencies across the country. Leveraging donated ad space and airtime, we develop integrated public service communications programs to make sure our messages reach the widest audience and have the greatest impact" (<http://www.adcouncil.org/About-Us>). Through these partnerships, the Advertising Council coordinates campaigns related to health, safety, family and community, and education.



One of its most famous campaigns is the Smokey Bear campaign, which will be the case examined to add to the understanding of how an organization, such as the Ad Council, uses communication for a philanthropic campaign.

### **Smokey Bear: A National Symbol**

The Smokey Bear campaign is one of the most popular and recognized public communication campaigns in the United States. The Advertising Council began the Smokey Bear campaign in 1944 and it is the longest running public communication campaign in the United States (The Advertising Council, 2014). The campaign has changed over time, but the purposes have remained the same: to inform the public that nine out of ten forest fires are started by people and to persuade people to change their behaviors to prevent fires. Smokey Bear's tenure has made him a national symbol associated with forest fire prevention. The use of Smokey Bear as a character in the story of forest fire prevention is a prime example of an effort to use symbols to convey a message. By using Smokey Bear as the character for forest fire prevention, the audience is asked to interpret this symbol into recognition that forest fires prevention is a necessity for society.

The messaging around the Smokey Bear symbol expresses the Ad Council's and other stakeholders' interpretation of how to affect philanthropic behaviors. These stakeholders include Ad Council partners, such as FCB West, the advertising agency which creates the content of the campaign, the U.S. Forest Service and the National Association of State Foresters. These entities work in conjunction with the Ad Council to create messaging around the Smokey Bear symbol to affect behavior change. According to the Ad Council's 2014 case study on Smokey Bear,

...a 2013 Ad Council tracking survey of U.S. adults, [found that] approximately 96% have heard of Smokey Bear; 88% correctly identified a picture of Smokey Bear; and 7 out of 10 adults were able to recall Smokey's message of "Only You Can Prevent Wildfires" or a similar reiteration without prompting. In the same survey, slightly under half of adults (45%) recognized the most recent campaign advertising, and the proportion was higher for the core target of 18-34 year-olds (56%) (2014, 3).

As shown in the Ad Council survey, Smokey Bear is a highly recognizable symbol.

Although some facets of the Smokey Bear campaign have changed, Smokey Bear as a symbol for fire prevention has saturated American culture.

### **Effectiveness of Public Communication Campaigns and Smokey Bear**

As shown through research facilitated by the Ad Council (2014), Smokey Bear is a highly recognizable symbol, but the effectiveness of the campaign in persuading the audience to act philanthropically has not been studied. The cause and effect relationship between public communications campaigns and behavior change is difficult to measure. The Smokey Bear campaign is no different. Without a clear empirical method to test the causal relationship of the Smokey Bear campaign to the reduction of forest fires, another approach is to explore this campaign and its composition through rhetorical analysis. Although a rhetorical analysis will not prove a causal relationship between this campaign and the desired outcomes, it will shed light on what awareness and positive behavior-change messages the communication campaign is trying to achieve.

Currently, the Smokey Bear campaign has been analyzed and measured for success based on the number of wildfire acres burned annually in the United States, advertisements and earned media dollars spent, and the recognition of Smokey Bear and his slogan by the public. The first measure of impact given by the Ad Council is the

number of acres burned annually in the United States. According to the Ad Council's 2014 case study,

While not necessarily wholly attributable to the PSA campaign efforts, since the Wildfire Prevention campaign began in 1944, the total number of acres burned annually by wildfires has dropped significantly, from 22 million acres to an average of 6.7 million annually today (The Ad Council, 2014, 3).

Another measure of success reported by the Ad Council is the amount of donated media for the campaign. Since 1980 over \$1.4 billion in media have been donated to the Smokey Bear campaign (The Ad Council, 2014).

The methods of impact reported by the Ad Council, although helpful in seeing what has been done and how recognizable the campaign is to the audience, do not explore how the campaign is constructed to create awareness and behavior change. According to Rice and Atkins (2001), there has not been a comprehensive study done of the Smokey Bear campaign. Although Smokey Bear is highly recognizable, when children were asked about Smokey, they were not aware of Smokey's message about forest fires or the steps to prevent wildfire (Rice & Atkins, 2001). Despite Smokey's recognizability, in other words, the campaign may not be making the public more aware of the dangers of man-made forest fires or motivating the public to act philanthropically.

In contrast to the current studies focused on the Smokey Bear campaign and its mass recognition, this study will focus on how Smokey Bear is used as a symbol to create awareness around forest fire prevention and to influence people to act philanthropically. The Smokey Bear campaign will be analyzed through an in-depth review of the composition of the campaign using a rhetorical narrative analysis, along with a lens of Aristotelian persuasive proofs and social marketing principles. The combination of these

methods of assessment will be used to examine the separate advertising pieces which create the Smokey Bear campaign.

This study will begin with a review of the literature on rhetorical narrative messaging, Aristotelian persuasive proofs and social marketing. The rhetorical narrative methodology will be explained with a focus on the specific artifacts of the Smokey Bear campaign. This will be followed by the analysis of the elements of the narrative which create the overall story and how the creators attempted to use these elements to create awareness and persuade the audience to act philanthropically. The study will conclude with a discussion of the use of rhetorical narrative criticism for the Smokey Bear campaign and other public communication campaigns, the contribution this study makes to the field of rhetoric and philanthropic studies, future research suggestions, the limitations of this research, and possible changes to the Smokey Bear campaign which could create a stronger narrative and increase its philanthropic impact.

## **Chapter 2**

### **Literature Review**

The Smokey Bear campaign is one of the longest running public communication campaigns in the United States. Although the campaign is highly recognizable to the public, few studies have focused on the composition of the campaign and its implications for other philanthropic campaigns. To more fully understand how much of the Smokey Bear campaign was aimed at creating awareness and how much at action around the philanthropic mission of reducing human-made forest fires, the following questions will be reviewed. First, what qualifies as philanthropic acts and how have they been defined by scholars of philanthropy? Second, how have scholars used narrative theory for assessing public communications campaigns? Third, how have scholars applied Aristotelian types of proofs to philanthropic public communication campaigns? Finally, what insights does social marketing theory provide for public communication campaigns aiming to promote prosocial acts? This review will set the stage for an examination of the Smokey Bear campaign's messaging and its attempt to influence philanthropic motivations and behaviors.

#### **Philanthropic Acts**

Philanthropy is defined by Payton and Moody (2008) as voluntary action for the public good. This definition leaves room for many avenues to philanthropic behavior. To qualify this definition, they offer a wide variety of rationales for philanthropy.

“Philanthropy is a primary way that humans enact their moral visions of what is good, visions which always differ among people and groups within any single society” (Payton and Moody, 2008, 36). Public communications campaigns are one way in which people,

using their moral visions, seek to promote the betterment of society. Attempts at creating awareness or behavior change for social benefit are examples of philanthropic action. A key point in Payton and Moody's definition is that action is necessary. When the aim of a campaign is to get people to act, it is considered "advocacy." According to Payton and Moody (2008), advocacy, although not directly improving the lives of people, is a philanthropic action taken by those who want to persuade others to take action to improve conditions. Therefore, any public communication campaign could be philanthropic due to a focus on awareness, but it may or may seek to – or be successful at -- influencing the audience to become philanthropic actors. To better understand the tools used to get the public to act philanthropically, the following review of the methods employed by scholars to analyze communications campaigns is necessary.

### **Narrative or Storytelling**

Narrative methods are frequently used in public communications messaging. Across academic disciplines, narrative is used to promote behavior change. "... [A]lmost all specialists in human behavior, regardless of academic background, agree that the ability of individuals to contextualize behavior is fundamental to behavior change" (Petraglia, 2007, 493). For people to contextualize behavior, narrative messaging is useful because the message enables the audience to piece together elements of past and present to create a cohesive story allowing for the audience to understand behaviors within a specific context (Petraglia, 2007). The aim of narrative messaging is not only to change one single behavior, but to shift the worldview of the individuals receiving the message.

Recasting the worldview of an audience requires that the behavior change being sought is tied to the narrative as a whole (Petraglia, 2007). Due to the complex nature of behavior change and also worldview change, narrative interventions require methodical planning. "... [N]arrative-based interventions often invest enormous energy in scripting the 'right' narratives—creating stories that are engaging, esthetically pleasing, culturally appropriate, and behaviorally sound" (Petraglia, 2007, 498). For example, one particular communication method is Fisher's narrative. Walter Fisher, Professor Emeritus at the Annenberg School for Communication developed this method, which focuses on storytelling as the primary means of communication because humans are natural storytellers. Edgar and Volkman analyzed Fisher's narrative in relation to health behavior change and found that the key components required for an effective story are reliability, believability, and trustworthiness, with the ultimate goal being authenticity (2012). The formation of a successful narrative message then not only requires factors such as engagement, esthetics and culture considerations, as outlined by Petraglia, but also the perceived authenticity of the narrative being presented.

Utilizing Fisher's narrative theory, Lumpkins (2011), analyzed California's PSAs focused on breast cancer awareness for African-American women. These PSAs were a pilot version of commercials aimed at encouraging minority women to get screened for breast cancer. Through the analysis of these pilot PSAs Lumpkins (2011) found that

The narratives in the PSAs examined are highly probable and would ring true with the targeted audience when analyzed through Walter Fisher's narrative paradigm lens. The story is internally consistent communicating the importance of family values and reemphasizing healthy lifestyles via a spokesperson the audience can readily identify with (104).

These conclusions were drawn from a textual and visual analysis of the PSAs. The major factor stated by Lumpkins (2011), which led to the conclusions of authenticity and

coherency, was that the narrators were minority women who discussed the importance of overall health and screening. The use of a narrator to whom the target audience could relate gave the campaign authenticity. In conjunction with the identification, the facts presented by the narrator related to overall well-being and breast cancer, creating a coherent narrative.

Another study using Fisher's narrative theory assessed the CDC's AIDS messaging in 1994. Brinson and Brown (1997), examined nine PSAs which were judged based on their narrative probability and fidelity. The probability was assessed based on the PSAs connection to previous talk on the subject, the telling of the story, and the closing of the story which established its persuasive appeal. According to Brinson and Brown (1997), the narratives were highly probable and showed high fidelity to the previous stories told as well as high fidelity within the narrative as a whole. This was done through a relatable narrator, a coherent story emphasizing healthy lifestyles, and consistent persuasive messaging showing the ways to protect against the spread of HIV.

Fisher's narrative theory, as stated previously, has been used to assess the probability and fidelity of a narrative, which may also be assessed through a rhetorical narrative criticism. The major differences between these two methodological approaches are that a rhetorical narrative criticism not only looks for the factors used in Fisher's narrative theory, but also takes a closer look at the specific communication elements of a narrative, such as, events, narration, characters, and themes.

### **Rhetoric, Behavior Change and Public Communications Campaigns**

Aristotle's analysis of rhetoric is the foundation of persuasion studies. Aristotelian theory includes three types of proofs for persuasion: logos (the logical appeal), ethos (the



ethical appeal), and pathos (the pathetic appeal), also known as the emotional appeal (Black, 1965, 31). Logos is created by the use of factual evidence to appeal to logic. Ethos is created through creating trust and credibility, which is often done through leveraging factual evidence as well as leveraging other trustworthy sources. Ethos is created by appealing to emotions, such as fear or joy. Each of these proofs works in conjunction with one another to create a persuasive argument. According to Douglass, "...Aristotle conceived ethos, pathos, and logos as functionally interdependent, socio-psychological 'forces' invariably present in interpersonal arousal and influence" (1974, 85). The three appeals to persuasion, although different, serve to work with one another to create persuasive argumentation. For example, the ethical appeal is used to establish the credibility of the speaker, which can enhance the use of the logical appeal of facts. When the facts presented are causally connected, they can arouse the emotion intended by the creator, which is the pathetic appeal. According to the *Stanford Encyclopedia of Philosophy* (2010), "The orator who wants to arouse emotions must not even speak outside the subject; it is sufficient to detect aspects of a given subject that are causally connected with the intended emotion." Therefore, each kind of appeal is ideally connected to the other and a persuasive argument must include each type of proof.

Neo-Aristotelian scholars use these three types of proofs to assess the lines of argument made in public communications by identifying each proof and its use in crafting a comprehensive argument. No definitive measure of how to use each of the proofs to produce optimal persuasion exists. Instead, rhetorical scholars analyze the arguments based on these proofs to understand how the elements are put together to create the overall impact. As will be explored in the following section, studies have

shown varying persuasive results based on the three proofs and the mix of these proofs, using multiple experimental designs.

### **Aristotelian Proofs in Nonprofit Literature**

The majority of communication studies in the nonprofit sector highlight fundraising message design. Through an operational analysis of a corpus of fundraising letters, Connor and Gladkov (2004) found that the proofs in the letters were comprised of 48% logos, 28% pathos, and 25% ethos. In this study, Connor and Gladkov analyzed the content of fundraising direct-mail. Although the majority of the letters focused on the logical appeal, Handy (2000), suggests that the most important and frequently forgotten part in fundraising letters is the ethical appeal. According to Handy (2000), most fundraising letters combine the emotional and logical appeal to induce recipients to become donors, or current donors to give more, but there is a lack of establishing trustworthiness, the ethical appeal, which is necessary to encourage giving. These two studies begin to outline the content of fundraising direct-mail, but do not provide a methodological design to test its effectiveness.

Goering et al. (2011), focused on the effectiveness of fundraising direct-mail pieces based on rhetorical, visual, and linguistic factors. In the case of rhetorical factors (ethos, logos, and pathos) the study found that, "...credibility appeals are the most productive of donations, with little difference observed between emotional and rational appeals" (Goering et al., 2011, 242). With this knowledge and the other studies conducted about the content of fundraising direct-mail, although the ethical appeal seems to have the most effect on donors, it was not used as frequently as the other kinds of rhetorical appeals. To further understand the implications of rhetorical persuasive proofs,

the following section will review literature on the composition and effectiveness of public communication campaigns.

### **Rhetorical Analysis of Public Communication Campaigns**

Persuasive appeals have been used throughout history to motivate people to act in specific ways. According to one study, the current “anti-smoking” advertisements, although giving information about the dangers of smoking, do not help to persuade people from becoming tobacco users. Instead, the article states that, “Today the tobacco industry uses counterintuitive messages that focus on teen rebellion to persuade youth not only to try, but also to continue using tobacco” (Moore and Reinard, 2012, 2). The State of Minnesota began a campaign entitled Target Market which worked as an attack on the “anti-smoking” campaigns funded by the tobacco industry. Moore and Reinard (2012), performed a rhetorical analysis of it using Aristotelian proofs and found that these new “attack” advertisements used the three proofs in a way with which more teens would identify. First, they used the ethical appeal by showing teens, the main targets of the advertisements, as credible while discrediting the tobacco companies and other adults who were aligned with the tobacco companies. Second, they used the emotional appeal to make teens feel valued, intelligent, and heard. Lastly, they used the logical appeal, citing litigation against tobacco companies and showing the amount of money tobacco companies make on new teen customers. Through the analysis of these three types of proofs, Moore and Reinard (2012) demonstrate how Aristotelian concepts can be utilized to explain the persuasive elements within a public communication campaign that has shown success in combating the “anti-smoking” advertisements created and distributed by tobacco companies.

To better understand the composition of the AIDS prevention advertisements created by the Centers for Disease Control, Bush and Boller (1991) used a Burkean rhetorical analysis. This form of rhetorical analysis focuses on five dramatic elements: scene (when or where), act (what), agent (who), agency (how), and purpose (why). Through this form of analysis, Bush and Boller (1991), found that three different advertisements at the beginning of the AIDS pandemic had distinct dramatic focuses:

Our analysis revealed that the 1987-1989 AIDS campaigns exhibited a focus on scene (the AIDS environment), act (risky behaviors), and agency (how to cope with the threat), respectively. We then noted that these differences in dramatic focus correspond to three different roles over the period 1987-1989 (build awareness of facts, build worry and fear, and provide a coping response) (Bush and Boller, 1991, 36).

Through this analysis, not only were the rhetorical dimensions explored, but Bush and Boller drew conclusions about the use of public service advertisements. They concluded that although each of the advertisements served a purpose, there should be more focus on agency (how to respond) to give the public the means to take action during a health pandemic, such as the AIDS pandemic of the late 1980's.

### **Social Marketing**

Kolter and Zaltman pioneered the idea of social marketing in 1971. Their approach was the first attempt to use the four “P’s” of marketing to promote social change, instead of just affecting the private marketplace. The four P’s of marketing are: product, promotion, place and price, which are strategically mixed to engage and promote consumption of specific products. As defined by Kolter and Zaltman, social marketing is, “...the design, implementation, and control of programs calculated to influence the acceptability of social ideas and involving considerations of product planning, pricing, communication, distribution, and marketing research” (1971, 5). Their pioneering article,

“Social Marketing: An Approach to Planned Social Change,” discussed how traditional marketing “...remains aware of the core product (safer driving) and tries to create various tangible products and services which are "buyable" and which advance the social objective” (1971, 7). The marketing approach to social change begins by using traditional marketing principles, but views social objectives as products which were easily accessible, had a low cost to the consumer, and gave the consumer the satisfaction of “buying” or in this case, believing in the product.

Following Kolter and Zaltman’s early research on social marketing, a robust collection of further research has explored this topic. Most recently, Andreasen has taken Kolter and Zaltman’s initial inquiry to focus on how social marketing can fulfill its potential. In his 2002 article, Andreasen discussed the special niche which can be filled by social marketing, which is to emphasize individual change instead of community change. He found that social marketing should be focused on individual behavior-change strategies, not just education or attitude changes. “...[S]ocial marketing can also grow to the extent that it can be perceived as complementary to rather than competitive with community and structural approaches” (Andreasen, 2002, 9). Instead of viewing social marketing as the only tool for behavior change, Andreasen recognized the complexities of behavior change and the need for complementary strategies to achieve social change.

Since social marketing was still in its very beginning stages of moving toward a behavior-change model, Andreasen discussed the unique opportunity of social marketing:

“...[I]t (1) holds behavior change as its ‘bottom line,’ (2) therefore is fanatically customer-driven, and (3) emphasizes creating attractive exchanges that encourage behavior (the benefits are so compelling and the costs so minimal that everyone will comply)” (2002, 7).

In a more recent article, he discussed the need for social marketing to move away from product promotion ideas and adopt behavior-change models. He suggested a more complex and integrated approach to social marketing. "...[N]onprofit and social marketing environments require the most complex models" (Andreasen, 2012, 40). The complexities of social behavior change require a more integrated approach, such as psychological and sociological approaches in conjunction with the traditional marketing mix.

Another version of social marketing includes the goal of "nudging" the public toward happier and healthier lifestyles. Chriss (2015) stated that nudging could be effective when individuals could adopt desired behaviors based on social marketing campaigns which focus on human health. Social marketing in this context is used to achieve the most optimal outcomes for society as a whole by focusing on messaging toward individuals to promote sustained positive behaviors to improve overall well-being.

Social marketing can be a useful tool, but skepticism about its true value as the best use of resources for creating social and behavior changes is still prevalent. "Whether in business or for serving social goals, a marketing decision maker should use advertising only if it is more efficient than other means of doing a particular job. For the deep seated problems behind many social ills, mass media advertising is very weak or near-useless tool" (Rotfeld, 2002, 467). When social marketing is the only method deployed to create change, it is an incomplete strategy. As noted by Rotfeld, other methods of social change should also be explored. Andreasen agrees that social marketing is not the only method,

but should be used in conjunction with other intervention methods to create behavior change for the betterment of society.

Another challenge to social marketing is measuring a cause-and-effect relationship between social marketing efforts and actual behavior change. "...[S]uccess in the nonprofit and social marketing world is often difficult to identify and link to marketer efforts" (Andreasen, 2012, 39). Although this has long been understood as an issue in the literature researched for this study, there seems to have been no progress in finding a method of evaluation that could determine such a relationship. Instead, proxy methods of measurement are offered to show a relationship between input and output measures. For example, the Ad Council tracks the amount of donated media for each of their campaigns. This measure does not show a change in behavior for the consumer, but measures the buy-in from society.

Social marketing is still in its infancy. More scholars and practitioners have recognized social marketing as a useful tool for social change, but more research and acceptance in the field of marketing is necessary to fully see this method reach its potential to create lasting social change. As explained by Thaler and Helmig (2013), social marketing effectiveness is a complex and under-researched area. Multiple factors, from experience to cognitive processing to attitude change, should be taken into consideration for public campaigns. The four "P's" in the context of social marketing may be used to create a product that has the lowest social price for the consumer while strategically promoting the product, but they are best used in conjunction with other methodologies.

Storytelling is a well-known method of information dissemination and persuasion. As defined by Fisher (1985), humans are natural storytellers in which they not only tell stories, but interpret reality through the stories which are told. For a story to be effective, it must be internally consistent, believable, and authentic. These three factors of storytelling will be the basis for assessing the Smokey Bear campaign.

In conjunction with these necessities for storytelling, the Aristotelian proofs of persuasion emphasize the vital importance of different kinds of appeals when aiming to persuade an audience to change a behavior. As outlined above, each type of proof—logos, pathos, and ethos—is essential for a believable argument. In particular, research has found that ethos, the ethical appeal, is of great importance in philanthropy, which requires trust in the organization or creators of its messaging.

In the following pages, using a rhetorical narrative analysis with an emphasis on persuasive proofs and a review of the four “P’s” of social marketing, an analysis of the Smokey Bear campaign will attempt to bring new insights into the composition of the campaign and what aspect of philanthropy the Smokey Bear campaign is likely to achieve.



## **Chapter 3**

### **Methodology**

Storytelling is a method of communication that has been used throughout time to inform and persuade people about various issues. The analysis of storytelling is done through narrative methodology, which is broadly used across many academic disciplines (Petraglia, 2007). Narrative can be used to create common ground among diverse audiences, to induce consumers to buy a specific product, to persuade people to change behaviors, and for many other purposes. How narratives are constructed can affect their influence on the intended audience. By analyzing the inner workings of a narrative, multiple dimensions, or narrative elements, such as narrator tone, characters and themes, can be discovered to explain how the narrative hangs together to inform and affect behavior change. To analyze the Smokey Bear campaign, this study will use rhetorical narrative analysis to explore the symbols embedded in the narrative elements of the campaign. The analysis will specifically look at the most prominent narrative elements and how they do or do not incorporate Aristotle's classification of persuasive proofs.

The purpose of a rhetorical criticism is not only to explain the storytelling aspects of a campaign, but also to explore how people create story to aid the audience in interpreting reality. According to Black, "Criticism is a discipline that, through the investigation and appraisal of the activities and products of men, seeks as its end the understanding of man himself" (1965, 4). This characterization of criticism given by Black gives insight into the research that will be explored in this study. Instead of focusing on a definitive measurement of the effects of the Smokey Bear campaign, this study aims to use rhetorical narrative criticism to understand whether the elements of the

campaign which were created were more likely to create awareness or influence the behaviors of the audience.

### **Rhetorical Criticism**

Rhetoric has been studied since the fourth century B.C. and was primarily used to teach people to create arguments to present before the courts (Foss et al., 1985). Since then, rhetoric has become an area of study not only focused on the verbal presentation of argument, but also a method to analyze how people create and use symbols to give impressions of reality. Rhetoric is defined as "...the human use of symbols to communicate" (Foss, 2004, 4). Through the conceptual lens of rhetoric, scholars study various communication pieces.

Analysis of communication pieces begins with the choosing of an artifact that intrigues the researcher. Artifacts which are analyzed through rhetorical methods can range from the written word to live speeches to visual pieces such as sculptures and paintings. Through a rhetorical criticism, scholars and practitioners aim to gain greater understanding into the symbols used to inform and persuade an audience as well as investigate how the audience may respond to the use of these symbols (Foss, 2004). The goal of a rhetorical criticism is to give not only a descriptive account of an artifact and explain how it enables people to understand reality, but also insight into how people can communicate more effectively. To arrive at a deeper understanding of an artifact or set of artifacts, "...rhetorical criticism combines close reading with contextual analysis in order to arrive at normative judgments" (Iversen, 2004). Review and coding of the artifacts through contextual analysis leads the researcher to cultural and societal meanings embodied within the text.

One method of rhetorical criticism is narrative criticism. The narrative paradigm asserts that humans are storytellers and due to this, stories help people to interpret reality. According to Fisher, “Narrative rationality is...descriptive; it offers an account, an understanding, of any instance of human choice and action...” (Fisher, 1987, 66). Through the narrative paradigm, people interpret and relate the story to their personal reality and societal realities. There is great value in storytelling through which, according to Iversen (2004), people can relate to and discern how a particular story relates to their individual experiences. Through the power of storytelling, there is potential for the audience to create a frame of reference to more fully understand a topic as well as to make decisions based on the knowledge gained through a story. To more fully understand storytelling and its role in public communication campaigns, exploration into the construction of the narrative is essential.

Communication pieces can be analyzed through many different forms of rhetorical criticism, such as cluster criticism, fantasy-theme criticism, and many more (Foss, 2004). Narrative criticism uses story to explain how artifacts created for specific purposes are organized and framed. “People tell stories in order to convince, and our concern is with the understandings that they are trying to convey through their stories” (Feldman et al., 20014, 152). Particularly, narratives are created for specific purposes by public organizations, such as government agencies creating policy, and nonprofit organizations. According to Foss, “Narratives induce us to make certain decisions in the context of these institutions and also help us justify those decisions” (2004, 333). The strategic use of narrative by nonprofit organizations and more specifically, the Smokey Bear campaign, will be the focus of this study.

What makes a narrative criticism different from other forms of rhetoric are four characteristics: it is comprised of events which can be active or static, the events are in time order, there is a causal or relational element between the different events, and the events must have a unified subject (Foss, 2004). The analysis of narrative artifacts includes two steps: “identifying the dimensions of narrative, and discovering an explanation for the narrative” (Foss, 2004, 335). The narrative elements are reviewed, and prominent narrative elements based on frequency and intensity are discovered. Analysis of these prominent narrative elements is then utilized to create insight into what the narrative is trying to explain.

The eight narrative elements include: setting, characters, narrator, events, temporal relations, causal relations, audience, and theme. Specifically, events will be an important piece of this analysis as they are the central messages of the campaign. Events in narrative criticism are categorized in two ways: kernel and satellite events. Kernel events are the main events in the narrative, while satellite events are minor events which are attached to a kernel and if taken out of the narrative, would not affect the overall message of the narrative (Foss, 2004). For the purposes of this study, kernel events will be referred to as major events and satellite events will be referred to as minor events. The major and minor events of the narrative work in conjunction with the other narrative elements to create the overall story.

Through coding of these narrative elements, and additional narrative elements which are unique to the specific artifact, the researcher tries to form explanations of the narrative. Multiple explanations for a narrative can be discovered, such as insights into ethical standards, advocacy for specific values, coherency, fidelity, the purpose of the

creators, and ideas given to the audience for living life (Foss, 2004). For the purposes of this study, coherency and the purpose of its creators are of great importance. Since the aim of this study is to add to knowledge on persuasive narrative campaigns, coherency, or the consistency and clarity of the narrative, is important in relation to behavior change. For a narrative to be most effective in persuading an audience, coherency is essential as it determines if a narrative is seen as truthful by the audience. An analysis of the purpose of the creators is also important to this study as its focus is to see how the campaign attempted to influence philanthropic behavior. The campaign narrative elements will specifically be assessed to distinguish between elements which aim to create awareness for the audience and elements which aim to influence action.

This explanations of the narrative are informed by the narrative elements and the purpose of the analysis. According to Feldman et al.:

“...although it is important to be mindful and search for the multiple meanings embedded in a story, the researcher must also realize that he or she cannot extract all possible interpretations. The above elements are single versions of a broad array of interpretations that could be made of this storyteller’s meaning” (2004, 162).

The coding used in this study cannot, and was not intended to, encompass all of the possible interpretations of the story, but instead each dimension was chosen to address philanthropic behavior. This epistemological approach thus grounded in rhetorical narrative theory to analyze how the campaign told a story about voluntary behavior change, not to test a specific hypothesis. Therefore, the aim of this study is to add to general knowledge about storytelling and its relationship to philanthropic public communications campaigns, as well as to add to the body of rhetorical research. In particular, the aim to add to rhetorical research lies in the use of the narrative criticism methodology when analyzing artifacts which span a long period of time.

### **Aristotelian Persuasive Proofs**

In combination with narrative criticism, this study will also analyze the persuasive elements deployed throughout the campaign. To assess persuasive elements, Aristotle proposed a three-fold classification, which includes logos (the logical appeal), ethos (the ethical appeal), and pathos (the pathetic appeal), also known as the emotional appeal (Black, 1965, 31). Each type of proof works in conjunction with the other to create a persuasive argument. Although each proof can be seen as distinctive, some communications can be classified as incorporating multiple proofs. For example, a statement in which a fact is posed, but which also is pleading with the audience would be considered as containing both a logical and emotional proof. The three types of appeals are only part of Aristotle's method for rhetorical analysis, but for the purposes of this study, they will allow, when combined with narrative criticism, for a more in-depth analysis of how the campaign used rhetorical methods to persuade the audience.

### **Smokey Bear Artifacts**

This study will focus on artifacts created for the Smokey Bear campaign. These artifacts include print advertising pieces, as well as radio, television and internet advertisements. Each of these pieces uses multiple communication methods, such as written, oral and visual presentation. The selection of artifacts was based on a convenience sample, in which the artifacts selected depended on what was available to the researcher, as well as looking at the largest amount of artifacts housed in one location. The two major sources used for this study include items from the Advertising Council's archives located at the University of Illinois Urbana-Champaign and the Smokey Bear website, which detail the history of the campaign over time. The public accessibility of

Smokey Bear website artifacts make them a natural fit for analysis, as featured pieces representing each decade of the campaign are available. In addition to these publicly visible artifacts, the artifacts gathered from the Advertising Council archives were selected based on pieces which gave a high-level overview of the campaign materials used in each decade (see Appendix A for a sample toolkit from the Advertising Council archives).

The artifacts analyzed from the Advertising Council archives include yearly toolkits which were produced to give an overview of the campaign for each year, encompassing a diverse and comprehensive set of materials for analysis. Due to the changing nature of media platforms over time, such as only print in the early campaign, and print, radio, television, and internet options in the 2000's, no type of media was judged more significant than another. In addition, among theorists of narrative communications, there is debate about analyzing new forms of media. "With the shift from mass media to mass self-communication, and with the displacements of former distinctions between public and private brought on by social media, the forms and functions of narratives in rhetorical discourse are undergoing substantial changes" (Iversen, 2004). For the purpose of this study and keeping in mind the challenges of new media as well as the varying platforms used in the past, all types of media were weighted equally.

The artifacts analyzed vary based on the time period of their production. The artifacts analyzed in the 1940's include posters from the Smokey Bear website and print communication from the Ad Council. The 1950's include posters and radio advertisements from the Smokey Bear website and print communication from the Ad

Council. The 1960's through the 1980's include posters, radio, and television ads from the Smokey Bear website and print communication from the Ad Council. The 1990's into the present day include print, radio, television, and multimedia advertisements from the Smokey Bear website. How these different modes of communication work together to build a full public communications campaign will be the focus of this study. In the case of the Smokey Bear campaign, the aim of this narrative analysis is to understand how the symbols used aim to influence the public to act philanthropically.

The following coding focuses on the most frequent and intense narrative elements within the artifacts from each decade of the campaign, giving the same weight to different types of media. The first narrative elements in the coding are static narrative elements which are present throughout each decade. These static narrative elements are featured in each decade, but some of the language to communicate these narrative elements changed over time. Second is the coding for the dynamic narrative elements. Some of the narrative elements featured in this section of coding are present in multiple decades or are specific to one decade. Some narrative elements are featured in both the static and dynamic narrative elements. The reasoning for this is that they are present in each decade, but their variation over time was drastic and needed to be accounted for in the dynamic dimension as well. Each of these narrative elements and how they work in conjunction with one another to create the overall narrative will be explored in the analysis.

In this line of research, subjectivity is inevitable. With the epistemological goal of knowledge through criticism, this method of research aims to identify the multiple realities which have been socially constructed through communication. Narrative, as



explained by Fisher, expresses “mythos” which are “ideas that cannot be verified or proved in any absolute way” (1987, 19). Due to the unprovable nature of mythos, subjectivity cannot be fully separated from the narrative criticism. Through rhetorical analysis, theories about rhetorical criticism are developed to create, “... a cumulative body of research and thus improve our practice of communication” (Foss, 2004, 8). This approach helps not only to improve the practice of communication, but also to create more critical audience members. The utility of this form of study is based on advancing knowledge for researchers and audiences alike in interpreting the communication which is present in everyday life.

Although subjectivity is inevitable, the versatility of the narrative paradigm allows for the inclusion of not only rhetorical analysis, but also other social science theories (Fisher, 1987). Using the baseline of narrative construction, other forms of social science and rhetorical theory can be incorporated into the analysis, adding to knowledge on how stories are and can be applied to public communication campaigns. In this study, the Aristotelian persuasive proofs will also be incorporated. Social marketing is another methodology which will be explored in conjunction with the narrative elements. There are also limitations to this approach which will be discussed more fully in the conclusions and discussion chapter.

## Coding

*Table 1 Static Narrative Elements*

<b>Narrative Element</b>	<b>Campaign Item</b>		<b>Type of Proof</b>
<b>Characters</b>	Smokey Bear		Ethos
<b>Theme</b>	Personal Responsibility	“Only you can prevent forest fires”	Pathos and Logos
	Prosocial Behavior	“Help the creatures of the woods” Save the timber, wildlife, picnic grounds, and watersheds.” “Remember there are babes in the woods” “Step in. Make a difference”	Pathos
<b>Narrator</b>	Unseen	Uses multiple characters to present the message	Ethos
<b>Major Events</b>	<ol style="list-style-type: none"> <li>1. Humans cause forest fires</li> <li>2. Audience should be careful in forest to not prevent forest fires</li> <li>3. Steps for the audience to prevent forest fires</li> </ol>		Logos
<b>Temporal Relations</b>	Present Tense		
<b>Causal Relations</b>	Humans Cause Forest Fires		Logos

*Table 2 1940's Dynamic Narrative Elements*

<b>1940's</b>			
<b>Characters</b>	Smokey Bear	Displayed as a sad and helpless “Please make people careful, amen.” “Care will prevent 9 out of 10 forest fires.”	Pathos and Ethos
	Scary Man	“Greater danger than ever” “This is an emergency”	Pathos
	Woodland Friends	Talk about how you can prevent forest fires	Logos
	Bob Hope, Bing Crosby, Jack Benny, and Buck Benny	“The mystery of million dollar blaze”	Pathos and Logos
<b>Theme</b>	Wartime	“Our carelessness...their secret weapon” “Another enemy to conquer.”	Pathos

	Economy	Focus on how forest fires harm industry, such as forestry and railroads, “Mystery of million dollar blaze”	Logos
	Fear	“Greater danger than ever” “Forest fires destroy”	Pathos and Logos
<b>Steps for the Audience</b>	“Break it, crush it, drown it, use it”		

(The Advertising Council, 1940; The Advertising Council, 1944, The Advertising Council 1947; The Advertising Council 1948; The Advertising Council: Smokey Bear, 1940s)

*Table 3 1950's Dynamic Narrative Elements*

<b>1950's</b>			
<b>Characters</b>	Smokey Bear and his Woodland Friends	“Repeat after me, I will be careful”	Pathos, Ethos and Logos
<b>Theme</b>	Shame	“These are the wages of our most shameful waste.” “One careless match... Yours?” “Harmless fire...or is it.”	Pathos
	Economy	“The cost of fire is tremendous. Well over \$1billion worth of forests go up in smoke every year” “Forest fires cost you plenty.”	Logos
	Religions Notions	“Forest and Flame in the Bible”	Pathos
	Fear	“Emergency! Greater danger than ever before” “Displaced in America.”	Pathos and Logos
	Wartime	“Unguided Missile”	Pathos
<b>Steps for the Audience</b>	“Crush your smokes, break your matches, drown your campfires, be careful with any fire”		

(The Advertising Council, 1951; The Advertising Council, 1954, The Advertising Council 1955; The Advertising Council 1956; The Advertising Council: Smokey Bear, 1950s)

*Table 4 1960's Dynamic Narrative Elements*

1960's			
<b>Characters</b>	Cubs	Smokey says, ABCs of fire safety	Logos
	Smokey	Praying "And please let people be more careful" TV commercial: Leads his friends in prayer	Pathos and Ethos
	Crying Trees	Radio ad featuring trees crying	Pathos
<b>Narrator Tone</b>	Pleading: "Please! Only you can prevent forest fires"		Pathos and Logos
<b>Theme</b>	Religious Notions	"Forest and Flame in the Bible" Smokey Bear Prayer TV Spot	Pathos
	Ecology	Crying Trees Radio Ad	Pathos
<b>Steps for the Audience</b>	Smokey's ABCs "Always break matches in two. Be sure fires are out. Crush all smokes dead"		

(The Advertising Council, 1960; The Advertising Council, 1961, The Advertising Council 1962; The Advertising Council 1963; The Advertising Council: Smokey Bear, 1960s)

*Table 5 1970's Dynamic Narrative Elements*

1970's			
<b>Characters</b>	Smokey	Smokey the grateful, Smokey the bearer of glad tidings, "Thanks for listening"	Pathos and Ethos
	Woodland Friends	"Thanks to you, I still have a home" "Only you can prevent forest fires. We can't"	Pathos and Logos
<b>Narrator Tone</b>	Grateful, "Smokey is smiling, let's keep him that way" "We've cut fires in half" "Smokey's Friends don't play with matches"		Pathos
<b>Theme</b>	Ecology	"Take a breath. Now thank a tree." "Keep America Green"	Pathos and Logos
	Economy	"America's only renewable resource."	Logos
<b>Steps for the Audience</b>	The How-to's of camping and starting a fire. Smokey's Camping Recipes. How you can protect America's only renewable resource.		

(The Advertising Council, 1970; The Advertising Council, 1975, The Advertising Council 1978; The Advertising Council: Smokey Bear, 1970s)

*Table 6 1980's Dynamic Narrative Elements*

<b>1980's</b>			
<b>Characters</b>	Smokey	"Remember, You're among friends" "Think, Thanks" "Think before you strike" "Close the book on forest fires"	Pathos and Ethos
	Woodland Friends	"Smokey Bear says, don't play with matches please because you can't make books if you don't have trees"	Pathos and Logos
<b>Theme</b>	Celebration	"Make Smokey's birthday wish come true, Happy 40 <sup>th</sup> "	Pathos
	Economy	Last year you spent a quarter of a million dollars on forest fires	Logos
	Shame	"Man created fire, after 2 million years isn't it time we acted our age" "Being careless is not something you inherit" "Do trees think, can plant life feel? Do they fear fire? If they do they are not alone. More people are moving to the forest. Be careful with fire, you could hurt a lot more than trees"	Pathos and Logos

(The Advertising Council, 1981; The Advertising Council: Smokey Bear, 1980s)

*Table 7 1990's Dynamic Narrative Elements*

<b>1990's</b>			
<b>Characters</b>	Smokey	"If not you who" "50 years and still going"	Pathos and Ethos
	Woodland Friends	"Our family depends on your family" "Imagine a forest without any of these faces" "We are counting on you to do what Smokey Says"	Pathos
	Snoopy and friends	"All together now, only you can prevent forest fires for the next 50 years"	Pathos and Logos

<b>Audience</b>	Different ads targeted at children and adults. Many children's ads focused on kids telling their parents the message		
<b>Theme</b>	Prosocial behavior	"You can help prevent fires for the next 50 years"	Pathos and Logos

(The Advertising Council, 1993; The Advertising Council: Smokey Bear, 1990s)

*Table 8 2000's Dynamic Narrative Elements*

<b>2000's</b>			
<b>Characters</b>	Smokey	"America's Favorite Bear" "Get your Smokey on"	Pathos and Ethos
	Trees	"Unfortunately they can't run"	Pathos and Logos
	Sleeping Beauty	"Protect our forest friends"	Pathos
<b>Theme</b>	Shame	"The most dangerous animals in the forest don't live there" "Would you leave it in your house? Don't leave it in his"	Pathos and Logos
<b>Steps for the Audience</b>	"It doesn't matter how you put it out, as long as you put it out" "Think before you strike"		

(The Advertising Council: Smokey Bear, 2000s)

*Table 9 2000's-Present Dynamic Narrative Elements*

<b>2010-Present</b>			
<b>Characters</b>	Smokey	9 out of 10 wildfires are caused by humans	Ethos and Logos
	Woodland Friends	Protect our forest friends	Pathos
<b>Theme</b>	Universality	"There's a little Smokey in all of us" "No one likes a wildfire which is why everyone should like Smokey Bear"	Pathos
	Celebration	"70 <sup>th</sup> birthday: Bring it in for a bear hug"	Pathos
	Logical	"It's hard to stop a wildfire but it's easy to prevent one"	Logos
<b>Steps for the Audience</b>	"If it's too hot to touch it's too hot to leave"		

The Advertising Council: Smokey Bear, 2010s)

## Chapter 4

### Analysis

Using the coding presented in the previous chapter, the following analysis will assess the static and dynamic narrative elements of the Smokey Bear campaign. The static narrative elements were unvarying and represented a holistic view of the campaign which occurred over seventy years. The dynamic narrative elements changed within each decade and will be reviewed based on the time period in which they were presented. How these static and dynamic narrative elements worked in conjunction with one another to tell the story of Smokey Bear and forest fire prevention will be explored. The narrative will be assessed based on rhetorical narrative elements, Aristotelian categories of persuasive proofs and the social marketing principles presented in the literature review.

#### Static Narrative Elements Explored

The Smokey Bear campaign had the following narrative elements (table 1) that were constant throughout its history:

*Table 1 Static Narrative Elements*

<b>Narrative Element</b>	<b>Campaign Item</b>		<b>Aristotelian Proof</b>
<b>Characters</b>	Smokey Bear		Ethos
<b>Theme</b>	Personal Responsibility	“Only you can prevent forest fires”	Pathos and Logos
	Prosocial Behavior	“Help the creatures of the woods” Save the timber, wildlife, picnic grounds, and watersheds.” “Remember there are babes in the woods” “Step in. Make a difference”	Pathos
<b>Narrator</b>	Unseen	Uses multiple characters to present the message	Ethos
<b>Major Events</b>	4. Humans cause forest fires 5. Audience should be careful in forest to not prevent forest fires		Logos

	6. Steps for the audience to prevent forest fires	
<b>Temporal Relations</b>	Present Tense	
<b>Causal Relations</b>	Humans Cause Forest Fires	Logos

These overarching narrative elements were static and although the messaging around them altered based on the time period in which they were produced, they were present in each decade of the campaign. The static narrative elements were the foundation of the Smokey Bear campaign. Due to the frequency and intensity of these narrative elements, they were assessed separately from the dynamic narrative elements.

Three major events occurred in the Smokey Bear campaign which created the basis of the narrative. The three major events were the cornerstone plot-points which were present in each decade and told the overall story. The three events were: first, the presentation to the audience that humans cause forest fires, second, the audience was told to be careful and prevent forest fires, and lastly, the audience was given steps to prevent forest fires.

Smokey Bear was present in each major event of the narrative and was the main character in the storyline. Although his demeanor and message changed over time, his presence within the narrative was unwavering. Even as Smokey Bear changed, he was the cornerstone of the campaign. He was always a sympathetic character and his changes in demeanor and tone were explored as a piece of the dynamic narrative elements.

The first static theme was personal responsibility, which was conveyed through the phrase “Only you can prevent wildfires.” This messaging only changed three times throughout the campaign, with each version altered only minimally. At the inception of the campaign in 1944, the slogan was “Smokey Says – Care Will Prevent 9 out of 10



Forest Fires." In 1947 the slogan changed to, "Remember... Only YOU Can Prevent Forest Fires," and in 2001 it was changed to "Only You Can Prevent Wildfires" (Ad Council, 2014). Although there were minor language changes, the overall message of the campaign did not change over its 76-year tenure.

The second static theme was prosocial behavior. Prosocial behavior is defined as "voluntary behavior intended to benefit the other" (Burlingame, 1998). This theme did not have one specific tagline like the personal responsibility theme, but was presented throughout the narrative through the use of words such as care, and phrases such as "Remember you're among friends." Most expressions of this theme were presented by the characters pleading with the audience to be more careful in the woods and think about the others affected by carelessness which lead to forest fires. To encourage prosocial behavior, the campaign pointed to steps which could be taken by the audience to act for the benefit of the forest and the creatures which lived there. The phrases used to promote prosocial behavior did not always directly ask the audience to change a behavior, but instead encouraged the audience to be cognizant of others who would be affected by forest fires.

At first sight, the Smokey Bear campaign seemed to be narrated by Smokey Bear himself, but further analysis showed Smokey Bear was only a character in the campaign. The narrator of the story was unseen. Much of the phrasing included lines such as "Smokey says..." The characters in the narrative many times did not directly address the audience. Instead, the audience was addressed by the unseen narrator who told the story and made requests to the audience on the characters' behalf. The unseen narrator used different tones which changed as the themes of the narrative shifted. For example, in the

1940's, the campaign focused on the theme of fear. During this time, the narrator used notions of fear and shame to tell the story of the scary man who destroyed the woods. In contrast, the narrator's tone changed in the 2000's to accommodate the theme of universality in which the narrator presented the characters as pleasant and relatable to the audience. Although the tone of the narrator changed based on the other messaging presented in each decade, the constant presence of the unseen narrator was what made it a static dimension. The unseen narrator presented the story in each decade, but it was difficult to identify the narrator, an issue which was addressed in the explanation of the narrative.

The temporal and causal relations of the narrative remained static throughout. The narrator always communicated in the present tense. Although there were moments when there was reflection on the past, such as Smokey's 40<sup>th</sup>, 50<sup>th</sup>, and 70<sup>th</sup> birthdays, the messages remained in the present. The major causal element of the campaign was that forest or wildfires were always due to human error or carelessness. Throughout the campaign, each message was presented to highlight the causal relationship between humans and forest fires. The overarching narrative elements were the core of the messaging which was used to create the campaign and created cohesion.

### **Bringing the Static Narrative Elements Together for Analysis of the Narrative**

Coherency in a narrative is dependent upon consistency between the multiple narrative elements. The three major events, the causal relationship between humans and forest fires, the temporal relation of the present tense presentation, the character Smokey Bear, and the themes of personal responsibility and prosocial behavior were consistent throughout the campaign. The consistency of these narrative elements over the

campaign's 76-year tenure created a cohesive narrative. Each of these narrative elements worked together to present a story of awareness (table 10) and behavior change (table 11) for forest fire prevention. Specifically, the following narrative elements can be placed into categories of awareness or behavior change.

*Table 10 Awareness Elements*

<b>Narrative Element</b>	<b>Campaign Item</b>	
Character	Smokey Bear	
Theme	Personal Responsibility	"Only you can prevent forest fires"
Theme	Prosocial Behavior	"Remember there are babes in the woods"
Major Event	1. Humans cause forest fires	
Causal Relation	Humans cause forest fires	

*Table 11 Behavior Change Elements*

<b>Narrative Element</b>	<b>Campaign Item</b>	
Theme	Prosocial Behavior	"Help the creatures of the woods" "Save the timber, wildlife, picnic grounds, and watersheds." "Step in. Make a difference"
Major Event	2. Audience should be careful in the forest to prevent forest fires 3. Steps for the audience to prevent forest fires	

The combination of awareness and behavior-change messaging was important to the campaign's goal of persuading the audience to act philanthropically. The behavior-change elements of the campaign began with building awareness while also pivoting to a plea for behavior change. Once the awareness elements were established, the narrative gave steps for the audience to prevent forest fires, but these steps changed over time and therefore, were also included in the dynamic narrative elements. The steps for the

audience to prevent forest fires, as a method to induce behavior change, were further analyzed with the dynamic narrative elements.

Coherency in a persuasive narrative also depends on the use of persuasive appeals. Three forms of persuasion comprise Aristotelian theory of rhetoric, which include logos, the logical appeal, ethos, the ethical appeal, and pathos, the pathetic appeal, also known as the emotional appeal. Each of these categories of persuasion served a purpose and were present within the Smokey Bear narrative.

The three major events were conveyed by the narrator, who utilized Smokey Bear as the main character. By consistently using Smokey Bear as the main character, the narrative utilized an ethical appeal. Ethos was created by the use of Smokey Bear because he was a consistent character, whom the audience could identify and tie to forest fire prevention. Smokey Bear was also presented as a lovable bear which was another layer of the character being presented as trustworthy. Although Smokey Bear's demeanor changed overtime, the character was consistently present with the same message, "Only you can prevent forest fires." The combination of these two narrative elements throughout the campaign's tenure invoked ethos in that Smokey Bear and his message was seen as trustworthy and credible. In conjunction with the consistency of Smokey Bear, each major event was told in the present tense. Through the use of the present tense, the campaign was always relatable to the audience, even as the dynamic narrative elements transitioned in each decade. Therefore, the three major events were set to occur at any time. Once again, this was an example of the use of ethos, as it added to the utility of the campaign by keeping it constant over time.

The longevity of the campaign was used to persuade the audience of the credibility of the story and made Smokey Bear a national symbol for forest fire prevention. Smokey Bear was a reliable and visible character. His message and the messages presented around him by the narrator did not change. The relatability and visibility of Smokey Bear, in combination with the use of the present tense, enabled the campaign to stand the test of time. This longevity also factored in to the ethical appeal. Because Smokey Bear was portrayed as trustworthy, the consistency and longevity of the messaging reinforced him as a character the audience could and should trust. As the campaign continued, its use of the static themes created coherency which, in turn, also gave the campaign credibility and created a trustworthy narrative because the themes did not waiver and the campaign presented unified themes of prosocial behavior and personal responsibility.

The causal relationship, relating human carelessness to the start of forest fires, was an example of the use of the logical appeal. By consistently tying human carelessness to forest fires, the campaign promoted a cause-and-effect relationship. To more fully use the logical appeal, the narrator used the statistic that nine out of ten forest fires are caused by humans. Not only did the causal relation and statistics appeal to logic, but these narrative elements also added to the ethical appeal by giving Smokey Bear's character the facts which continued to build trust in the campaign and its message. Even when humans could not prevent forest fires, the trust built by the use of sympathetic characters made forest fires and their deadly effects on wildlife relatable and induced the audience to care. Therefore, the ethical appeal was tied to the logical appeal which was used to establish the credibility of the narrative and persuade the audience.

The logical appeals, displayed through facts on forest fires, were also tied to the major themes of personal responsibility and prosocial behavior. These two themes were examples of the pathetic appeal. The personal responsibility theme tied the statistics of forest fires and human carelessness to an emotional appeal which called to the audience's sense of responsibility to save the forest. The campaign used phrases such as, "Remember, there are babes in the woods." The use of this phrase, and others like it, appealed to audiences' emotions of care for their surroundings and other creatures, especially infant characters. The prosocial behavior theme appealed to emotions of thoughtfulness and care as well. It included phrases such as, "Help the creatures of the woods." In this use of the emotional appeal, the messaging presented called the audience to action based on caring for the forest and the creatures that live there.

One area where cohesion was problematic was with the unseen narrator. The unseen narrator did not have a strong presence. For example, sometimes the narrator gave the direct message other times the narrator said "Smokey says..." and other times the characters had their own voice. This lack of consistency in telling the story made it difficult to tie the major events together. Although the three major events were organized into a three-step process, the use of the narrator did not tie these three events together. Instead of a strong narrator, the three major events were loosely tied together by the natural causal relationship in the narrative. The first event, that humans cause forest fires, was inherent in the messaging. The tagline "Only you can prevent forest fires" was stated by Smokey Bear in some cases and in others, was stated by the narrator. The second event, telling the audience to be careful, was also presented in varying ways, sometimes through characters such as Smokey Bear, and other times by the narrator. The third event,

the steps for the audience to prevent forest fires, also followed this pattern. Although the lack of consistency in the storyteller did not seem to overtly disrupt the coherence of the narrative, it is possible it made the story more difficult to follow because the three events were not directly tied to one another by a single voice.

Another factor in the difficulty of following the storyline was in the execution of the campaign. The narrator and characters served different roles in the storytelling which was the first factor in a less cohesive narrative, but from the sample of materials analyzed, the campaign did not place all three major events into one piece. Instead, the storyline was portioned out into separate advertising pieces which gave no clear direction for the audience to follow the story. The combination of the events being fragmented into separate advertising pieces and the narrator not having a strong voice made it more difficult for the audience to move from awareness, to the plea for a change, to the steps to make that change. The dynamic narrative elements, which are explored separately, brought different approaches to message delivery, as well as diverse voices and points of view into the narrative, but without a strong narrator to unify the major and minor events, the narrative may have suffered. The dynamic narrative elements created the minor events which added to the overall narrative, but were not the main plot points, or major events, in the story.

### **Dynamic Narrative Elements Explored**

Based on frequency and intensity, three changing narrative elements emerged from the coding of the artifacts. They were: characters, themes, and steps for the audience. Each of these changing narrative elements had significance to the narrative. Some narrative elements, such as themes and prominent characters, overlapped between

decades. However, the way in which these narrative elements were communicated revealed a changing dynamic in the narrative. The dynamic themes were displayed in the minor events within the storyline, but the events were not explicitly tied together by the narrator.

### *The 1940's and 1950's*

The themes presented in the 1940's and 1950's (tables 2 and 3) were economy, wartime, fear, religion, and shame. The first theme, economy, was directly articulated by human characters. These human characters included, Bob Hope, Bing Crosby and Jack Benny. Bob Hope and Buck Benny were featured in mystery-solving pieces, looking for the culprits responsible for forest fires. Bob Hope was the main character in, "The Mystery of the Million Dollar Blaze" and Buck Benny was the main character in, "Buck Benny's Big Range Villain." Both of these stories had Bob Hope and Buck Benny searching for the criminal who started a forest fire and in the end, both characters found that average citizens had caused the fires.

Bing Crosby and Jack Benny also created minor events similar to Bob Hope and Buck Benny. They included, "Bing Crosby's Odditorium of Forest Wreckers," "Bing Crosby's Roundup of Range Wreckers," and "Jack Benny Holds a Fiery Séance." Bing Crosby and Jack Benny's stories had similar messages, beginning with inquiry into forest fires and concluding by overtly blaming humans for starting fires and giving the audience steps to prevent these man-made fires. These minor events highlighted the causal relationship between humans and forest fires, but also focused on how those fires were costly to the economy. The economy theme was also addressed by the unseen narrator who said, "Forest Fires cost you plenty," and "Well over \$1 billion worth of forests go up



in smoke every year.” The economy theme was presented strongly throughout these two decades and was tied closely to the wartime theme.

The wartime theme occurred throughout the 1940’s and 1950’s, but was not present in any other decades in the campaign. The wartime theme tied into the economy theme through a focus on the depletion of natural resources in the forest due to fires, which was presented as a threat to the war effort. Some phrases used by the unseen narrator about wartime were, “Our carelessness...their secret weapon,” “Another enemy to conquer,” and “Unguided Missile.” This framed forest fire prevention as another way for the audience to show its patriotism by preserving wildlife and the resources which were housed in forest.

Along with a wartime focus, the 1940’s and 1950’s were the only decades which presented prominent fear-messaging. The featured character in the fear-messaging was an unnamed “Scary Man”. The “Scary Man” told of the dangers of forest fires and said, “Greater danger than ever,” and “This is an emergency.” Instead of pleading with the audience, the Scary Man warned the audience of the dangers of forest fires. One of the most striking pieces, which used fear as the primary persuasive vehicle, showed people displaced in America due to forest fires. Many of the pieces using fear messaging showed destruction not only of the forest, but also of people’s way of life. The displacement rhetoric was especially powerful because it alerted the audience to the direct impact forest fires could have on humans.

Religious notions and shame were two themes that worked in conjunction with one another. Beginning in the 1950’s, the campaign produced a book called, “Forest and Flame in the Bible,” which contained verses of Scripture highlighting not only fire, but

human causes for fire, thus beginning the shame theme. “Forest and Flames in the Bible” used biblical references to connect the shame humans should feel for starting fires and destroying land with the land as a divine gift. It also made connections between the fires of hell and the fires on earth. Religious notions were also expressed by Smokey Bear. He pleaded with the audience saying, “Please make people careful, amen,” and in a television advertisement in the 1960’s, Smokey led his “Woodland Friends” in a prayer that humans would be more careful.

Not only was shame tied to religion, it was also prominent in other minor events, using phrases such as, “These are the wages of our most shameful waste,” “One careless match...Yours?” and “Harmless fire...or is it.” Through the use of shame as a theme, the unseen narrator continued to establish the causal relationship between human carelessness and forest fires.

Throughout the 1940’s and 1950’s, the human and animal characters were presented in contrast to one another. Smokey was characterized as a sad and helpless bear who pleaded with the audience to be careful, while also informing them that “Care will prevent 9 out of 10 forest fires” and asked the audience to, “Repeat after me, I will be careful.” In conjunction with Smokey, the “Woodland Friends” such as, squirrels and their babies, talked about how you can prevent forest fires. The “Scary Man,” symbolized the human as scary. Bing Crosby, Jack Benny, Buck Benny, and Bob Hope characters symbolized the human as an economic engine and the human as an advocate for preserving forests for use by humans. These characterizations showed the scary side of man-made fires, but also how these fires affected other humans, not just Smokey and his “Woodland Friends”

The 1940's and 1950's were the only decades in which human characters were frequently present. Also during this decade, steps for the audience were offered. The narrator said, "Crush your smokes, break your matches, drown your campfires, be careful with any fire."

#### *The 1960's and 1970's*

The themes of the 1960's and 1970's (tables 4 and 5) continued some themes from the previous decades while introducing new themes into the narrative. Religious notions continued through the 1960's as did the use of the book "Forest and Flame in the Bible." Religion was also presented through Smokey Bear and his "Woodland Friends," where Smokey was seen praying with them. The religious theme was also expressed through a television advertisement which featured Smokey leading his "Woodland Friends" in prayer. Smokey prayed that people would be more careful, ending the prayer with the traditional closing of "amen." Religion was prominent through the 1960's, but ceased in the 1970's. With the ending of religious content, less shame-messaging was present in the campaign.

Ecology was presented as a theme in the 1960's and continued through the 1970's. Ecology was depicted through trees, first in a radio ad entitled, "Crying Trees" and then again in print pieces, which encouraged the audience to "Take a breath. Now thank a tree." Once again, the nonhuman characters, trees, were presented as helpless and pleading with the audience to be careful.

Ecology and economy were strongly tied to one another. Trees were presented not only as helpless characters which needed to be saved from fire, but also as a natural resource which was being squandered. The economy continued to be present in the

1970's with the phrase, "America's only renewable resources." Therefore, plant life was seen as not only a forest item to protect, but also as a valuable natural resource.

These two decades, although still showing pleading characters, did not focus on shame or fear as primary vehicles for persuasion. Instead, there was a shift to more positive and protective messaging. For example, Smokey and his "Woodland Friends" thanked the audience for being more careful while in the woods. The narrator also used the grateful messaging as a lead-in to the idea that it was the audience's responsibility to protect the forest and the creatures that lived there. According to the Advertising Council (2014), from the inception of the campaign in 1944 through the 1970's, the number of forest fires had been cut in half. This statistic could have been a reason the messaging changed from fear and pleading to more grateful and positive messaging which focused on protecting the wildlife.

In the 1970's, Smokey changed from a sad and helpless bear to a grateful character. He was characterized by the narrator as "Smokey the Grateful" and "Smokey the Bearer of Glad Tidings". This was done through phrases such as "Smokey is smiling, let's keep him that way." In another print advertisement, Smokey said, "Thanks for listening." The other characters in the 1970's included "Woodland Friends", specifically the bunny, the moose, and the bird. Each of these characters said, "Thanks to you, I still have a home," continuing the grateful tone established by Smokey. Not only were the demeanors of the characters more grateful, but Smokey also moved into a position where he gave the audience tips for a safe and enjoyable camping trip. The steps for the audience for these decades were presented through "Smokey's Camping Recipes" and "Smokey's How-To's of Starting a Fire while Camping" as well as Smokey's ABC's

introduced by Smokey's cubs, who told the audience, "Always break your matches in two. Be sure fires are out. Crush smokes dead."

Although there was a significant shift to positive and grateful characters, the majority of advertisements featuring Smokey and his "Woodland Friends" still reminded the audience that the reason the characters were grateful was because people made a change to prevent forest fires. They reminded the audience through lines like "Only you can prevent forest fires. We can't."

#### *The 1980's, 1990's, 2000's, and Present Day*

The 1980's to the present continued to incorporate more positive messaging (tables 6, 7, 8, and 9). This positive messaging came in the form of Smokey's birthdays. In the 1980's, 1990's and 2000's, Smokey celebrated his 40<sup>th</sup> through 70<sup>th</sup> birthdays. Instead of a focus on fear or shame, Smokey was presented as a grateful and encouraging bear.

There was still a focus on the economy in the 1980's, but the economy was not present in later decades. The last economic messaging focused on how many dollars were spent fighting forest fires. This messaging shifted from the forest as an asset and instead focused on the economic losses due to labor and other resources used to combat forest fires.

Shame reentered the narrative from the 1980's through the 2000's, using phrases such as, "Man created fire, after 2 million years isn't it time we acted our age," and "Being careless is not something you inherit." These shame messages were presented primarily by the unseen narrator instead of having Smokey and the other characters

shame the audience. Smokey continued to be a more sympathetic character as the narrator conveyed the shame messaging.

The trees were central to the shame messaging during this time period. They were portrayed as having feelings and that they fear fire just as much as humans do. They were also presented as helpless, as they had been since the beginning of the campaign. This contrasted with the changes in the presentation of Smokey as a character. In conjunction with saying that the trees feared fire just as humans do, the narrator used the trees as a lead-in to the message that people also live in the forest and therefore, carelessness could harm more than just trees. In the 1990's, the "Woodland Friends" were also prominent in shame-messaging as the narrator said, "Imagine a forest without any of these faces."

The 2000's brought the narrative back to a focus on humans as the "most dangerous animals in the forest" and added an element of logic and shame by depicting a fire burning in a living room, while asking the audience, "Would you leave it in your house? Don't leave it in his." The first portion of this phrasing used logic as the primary vehicle, encouraging the audience to think about the use of fire in their own homes. The second part of the phrase used shame-messaging to relate the audience's home to Smokey and his "Woodland Friends" homes.

Smokey Bear and "Woodland Friends" continued to be the main characters in the narrative from the 1980's to the present. Smokey continued to plead with the audience to "Think before you strike" and "Remember, you're among friends," using the word friends to refer to his "Woodland Friends." The "Woodland Friends" pleaded with the audience to "Protect our forest friends," "Our family depends on your family," "We are counting on you to do what Smokey says." They also used aphoristic sayings such as

“Smokey Bear says, don’t play with matches please because you can’t make books if you don’t have trees.” After Smokey was presented as the grateful bear, the narrator continued to make Smokey and his “Woodland Friends” relatable and approachable. This attempt began with Smokey being identified by the narrator as “America’s Favorite Bear” in the 2000’s. In conjunction with this, the phrase, “Get your Smokey on,” was introduced to encourage the audience to be like Smokey.

Steps for the audience to take were not as common in the narrative in the 1980’s and 1990’s, but reappeared in the 2000’s. They are currently less extensive, compared to the steps offered in earlier decades. The narrator said, “It doesn’t matter how you put it out, as long as you put it out,” and “If it’s too hot to touch it’s too hot to leave.”

The themes used throughout the narrative interweave to tell the Smokey Bear story. Most prominent throughout the campaign were efforts to shame the audience. The causal relations were strongly presented through the shame theme, capitalizing on the fact that nine out of ten fires are caused by humans. Overall, Smokey, “Woodland Friends,” and “Nature Characters,” such as trees, were displayed as helpless and their dialogue had them pleading with the audience to be careful and to think about fire safety. The prominent human characters were presented as scary or as logical beings, looking at forest fires as an affront to the American economy. There was a sharp contrast between the animal and plant characters and the human characters during the campaign.

One of the major changes in the characters during the campaign was Smokey Bear’s overall demeanor, which went from pleading to more commanding in the present campaign. He became a figure for the audience to strive to be, instead of a character for the audience to feel sorry for. As will be more fully explored in the next section,

Smokey's change in demeanor was directly related to the changes in themes throughout each decade.

### **Coherency in the Dynamic Narrative Elements**

The uses of dynamic themes and characters to inform and persuade the audience to care about and prevent forest fires were the defining points of the minor events.

Although the minor events and their varying themes may seem to have distracted from the overall cohesion of the narrative, they did not hinder it because the characters' demeanors fit within each theme.

Each decade of the campaign was designed for a specific time period. Overall, these disparate themes made the whole narrative from the 1940's through the present more difficult to follow but the strongest narrative elements throughout the campaign did not waver. Each minor event in the story presented different modes of persuasion used in the campaign, as was seen by applying the three Aristotelian categories of persuasive reasoning to the minor events.

The appeal to logic was present in many minor events throughout the narrative. It was most notable in the economy theme. The economy theme was featured from the 1940's through the 1970's. Each of these decades had a minor event which used the economy for a logical appeal. In the 1940's, the economy minor event featured the human characters, Bing Crosby, Jack Benny, Buck Benny, and Bob Hope. These human characters focused on the wasted resources burned in forest fires. In the 1950's, the narrator told the audience of the costs of human carelessness which lead to "Well over \$1 billion worth of forests going up in smoke." And once again in the 1970's, the narrator



appeals to logic by presenting the forest as “America’s only renewable resource.”

Through the use of statistics and economy, the logical appeal was developed.

The appeal to logic was also used to provide steps for the audience. Through these steps, the story offered a reasonable and simple way for the audience to change its behavior to prevent forest fires. For example, the steps for the audience in the 1940’s and 1950’s were “Break it, crush it, drown it.” Another example of steps for the audience is in the 2000’s when the story advised, “If it’s too hot to touch it’s too hot to leave.” The only decade which provided detailed steps for the audience aimed at creating behavior change was in the 1970’s, when the story gave “Smokey’s tips for starting a campfire.” Although steps for the audience were presented in the narrative, the steps for the audience were simple which could be seen as a positive move toward behavior change, but the narrative did not provide real-world scenarios for using the steps. The only decade which provided the context for using the steps to prevent forest fires was in the 1970’s when the campaign had “Smokey’s tips for starting a campfire.” Without context for enacting the prevention steps, the narrative did not allow for the audience to have an easy way to put the steps into action.

The appeal to emotion, also referred to as the pathetic appeal, was present in multiple minor events, involving wartime, fear, shame, religion, ecology, and celebration themes. In the 1940’s, the wartime and fear themes were tied together through multiple minor events. Words about the enemy and weapons appealed to the emotion of fear in the wartime messages. Another minor event used the emotional appeal by stating, “Greater danger than ever” in the 1940’s which once again appealed to the emotion of fear.

Shame and religion were strongly tied together in minor events from the 1950's through the 1970's. The first minor event tying shame and religion was "Forest and Flame in the Bible," which used the emotion of shame by relating Scripture to fire, the forest, and the disgracefulness associated with being careless with God's earth. Shame was also present in other minor events throughout this time period. One example is the phrase, "One Careless Match...Yours" which was used in the 1950's. Another example of shame was from the 1980's when the narrator told the audience, "Man created fire, after 2 million years isn't it time we acted our age" and other similar phrases. Minor events featuring the ecology theme also used shame as the primary emotional appeal. One example was the radio advertisement from the 1960's entitled, "Crying Trees," which framed the trees as sad and helpless. Through the framing of the trees as helpless, the messaging appealed to the emotions of shame as well as care.

Beginning in the 1970's, the majority of the minor events appealed to more positive emotions, such as gratefulness, celebration and universality. Smokey became grateful in the 1970's and was characterized by the narrator as "Smokey the Grateful." Celebrations of Smokey's 40<sup>th</sup> through 70<sup>th</sup> birthdays also appealed to positive emotions.

In the 2000's, minor events began to use the emotional appeal of universality and emulation. These minor events framed Smokey as a character who should be admired and who the audience should aspire to be like. All of these emotional appeals in minor events solidified the emotional appeal of the campaign as a whole.

The ethical appeal was more difficult to determine within the minor events. The majority of the ethical appeals were tied to the logical appeal. By using statistics and the economic theme, the narrator and characters created credibility for the story. By

appealing to logic, the facts made the campaign more trustworthy. Another ethical appeal was the use of the “Woodland Friends,” who were not shown as dangerous, but instead appealed to the emotions of the audience and established that the “Woodland Creatures” were not only lovable, but trustworthy. As discussed in the static narrative elements section, Smokey and his constant presence in the narrative also created credibility for the narrative. Even as Smokey’s demeanor changed within each decade, his overall message remained the same, further adding credibility to the overall story and therefore making Smokey Bear and the narrative more trustworthy.

In addition to the credibility established by facts and Smokey Bear’s consistent presence in the narrative, the human characters present in the 1940’s added a level of trust because they were Hollywood celebrities. Although the celebrities themselves were not featured in the campaign, cartoon versions of the well-known celebrities told the story of forest fire prevention and established the narrative as valid and trustworthy. Another minor event which appealed to ethos was “Forest and Flame in the Bible.” This minor event appealed to ethos by relating to and using one of the most revered books for most of the audience. “Forest and Flame in the Bible” gave the audience another reason to trust the narrative, because the Bible was seen by many in the audience as trustworthy.

The minor events used a mix of persuasive appeals and fit within the overall narrative to continue the cohesive message presented by the static narrative elements. The combination of logical, pathetic, and ethical appeals created a more convincing and persuasive narrative. However, the narrative again suffered from the lack of a strong narrator’s voice to tie each minor event to the major events. Generally, each decade’s minor events fit within the overall narrative, but a major component of a coherent

narrative is being able to tie the minor events to the major events with a clear timeline of when each event occurred. As discussed in the static narrative elements section, the unseen narrator's lack of a clear characterization may have made the storyline more difficult to follow. Instead of utilizing the narrator to tie each minor event to the major events, the narrative presents disparate stories which are presented sometimes by the narrator and other times by the characters. The narrator did not aggregate each event, but instead was hidden, which may have made the storyline more difficult for the audience to follow.

### **Fulfilling the Purpose of the Campaign**

The Smokey Bear campaign combined multiple static and dynamic narrative elements to fulfill its purpose of creating awareness and spurring behavior change to prevent human made forest fires. As seen through the narrative elements analyzed, there was a greater focus on raising awareness than on information about what the audience should do to prevent forest fires. Philanthropy in its essence is, "...voluntary action for the public good" (Peyton and Moody, 2008). When looking at the narrative through a philanthropic lens, it was clear that the campaign itself was an expression of voluntary action for the public good since it is promoting, or advocating, more awareness of the dangers of human-made forest fires and their effects on society. At its core, the Smokey Bear narrative fulfilled the purpose of campaign in that it brought awareness to the audience on an issue which affected the public. As shown through prior research, Smokey Bear was a very recognizable character, but the audience, although it could pinpoint Smokey as a symbol of fire prevention, could not give any steps on how to prevent fires (Rice & Atkins, 2001). Instead of remembering what Smokey said about

forest fires, most people could only remember Smokey as a symbol of fire prevention. Due to this recognition of Smokey Bear as a symbol of forest fire prevention and the narrative elements analyzed, the philanthropic purpose of creating awareness was achieved by the campaign.

Although Smokey Bear was highly recognized, the campaign did not place as much emphasis on the actions which were necessary to curb human-made forest fires. One of the key elements of philanthropy is action and the purpose of a public communication campaign is persuading the audience to become philanthropic actors themselves. Since the narrative presented steps for the audience to prevent forest fires, it tried to persuade the audience to make a behavior change. But these steps were not set within the context for enacting these behaviors. Some decades, such as the 1980's when the campaign presented tips for building a campfire safely, provided more specifics scenarios of when the steps for the audience to prevent forest fires could be enacted. The majority of steps for the audience were simple and doable actions, but they were not framed with a situation for using the steps. For example, in the early decades of the campaign, the audience was told to "Break it, crush it, drown it." These steps are important for forest fire prevention, but do not tell the audience when to enact these fire prevention behaviors or point the audience to other ways to participate in the campaign and become philanthropic actors. For example, other elements of the campaign existed outside of the advertising pieces analyzed in this study. There were educational sessions at state parks and national forests, and eventually, an online platform which enabled an individual to sign a pledge to help curb human made forest fires.

The Aristotelian proofs showed how the narrative used persuasive elements to inform and persuade the audience, but another lens for evaluation, which addresses more directly the need for actionable items is social marketing. Social marketing emphasizes the four “P’s” of traditional marketing—product, price, place and promotion – as keys to producing behavioral change. For the purposes of this study, the first two “P’s” in the marketing mix were most relevant: the product, or behavioral change being promoted, and the price, or the difficulty of individual change necessary, including barriers to adoption in the everyday lives of the audience.

The product, or behaviors to be adopted, in the narrative was difficult to decipher. The narrative’s three major events led the audience from the first major event which was awareness, focused on “Only you can prevent forest fires,” to the second major event, the plea to the audience to stop forest fires, and the last major event which was presented as steps to prevent forest fires. Essentially, the audience was left to deduce that the product was executing fire-safe behaviors based on the third major event, steps for the audience. This product was more apparent when all three events were looked at together, but it was never explicitly stated that the product was fire-safe behaviors. Another factor in the difficulty of identifying the product was due to the fragmentation of each major event into separate advertising pieces instead of one advertising piece going through each of the major events in the narrative. The steps for the audience, such as “Break it, crush it, drown it,” were the only event in the narrative in which the product, fire-safe behaviors, was explicitly stated.

The second “P” of social marketing is price. For the adoption of a behavior, social marketing principles emphasize that the audience needs to see the ease of entry into a

behavior change or the low social and psychological costs of behavior change. The price was the cost for the audience to exhibit fire-safe behaviors. The price in this campaign was implicit in the simplicity of the steps for the audience. For example, “Break it, crush it, drown it” was a simple enough way for someone to exhibit fire safe behaviors. The more detailed steps for the audience which were presented in the 1970’s, such as “Smokey’s How-To’s of Building a Campfire” also showed the low price of performing fire safe behaviors. Conversely, the price for not buying the product was explicitly revealed in the minor events. The cost of a failure to “buy the product,” or exhibit fire-safe behaviors, was presented as the loss of economic resources or harming characters such as Smokey Bear and the “Woodland Friends.” The use of emotional appeals to induce shame and fear also highlighted the costs incurred by the individual if the behavior were not adopted.

The last two “P’s” of social marketing are place and promotion. Although these two steps are of equal importance to the first two “P’s,” the scope and focus of this study did not allow for a substantial analysis of them. The Smokey Bear campaign presented a product, fire-safe behaviors, but it was not as easily defined for the audience as it could have been and the price of adopting fire-safe behaviors was shown through the simple and succinct steps for the audience and the economic, social and psychological prices which occurred from not changing behavior.

Although the price was a part of the narrative in the steps for the audience, the weight given to awareness-focused events made it unclear whether or not the narrative could fulfill the purpose of the campaign. The main phrases touted by Smokey were memorable, which fulfilled the awareness component of the campaign, but the promotion

of behavior change, although present, was not as heavily emphasized and with the lens of social marketing principles, behavior-adoption cannot be achieved only through heightened awareness of the problem (Andreasen, 2002). The prominent focus on Smokey as a symbol of fire prevention and the phrase “Only you can prevent forest fires” were not likely to be a sufficient means of changing behavior as further discussion of social marketing in the final chapter will explore.

Another factor affecting the fulfillment of the campaign’s aims related to its coherency. Although the narrative was generally coherent, there seemed to be a lack of consistency as to who was presenting the message to the audience. One issue with the use of an unseen narrator was the lack of clarity and connection between the major and minor events in the story. Instead, the campaign had fragmented advertising pieces, each of which was important to the story line, but were not clearly tied together in one piece.

Overall, the narrative was coherent in its overall message, use of characters, combination of persuasive strategies, and temporal and causal relations. All of these factors created a narrative which built awareness of the problem of forest fires, but the heavier emphasis on awareness messaging may have harmed the narrative’s purpose of also promoting behavior change that would reduce forest fires. Further discussion of these findings, limits of this study, and future ideas for assessing the Smokey Bear Campaign as a narrative will be presented in the following chapter.



## **Chapter 5**

### **Conclusions and Discussion**

Through a rhetorical narrative methodology, this study focused on how the Smokey Bear campaign was composed to inform individuals about forest fire prevention and persuade them to take steps to prevent it. The analysis revealed the narrative was more awareness-focused than action-focus and the campaign created a story of awareness which asked the audience to care about forest fire prevention. Over seventy years, the major events of the campaign presented consistent messages that humans are the cause of the majority of forest fires, that the audience should be careful with fire in the forest, and that the audience can prevent these fires from occurring. Through these major events and their message to the audience, the campaign created appeals based on logic, emotion, and credibility. In conjunction with the major events, the campaign deployed minor events to create additional appeals using logic, emotion, and credibility. Through all of these events in the narrative, the main message presented to the audience was that it should care about forest fires and be careful in the woods because “Only you can prevent forest fires.”

The narrative elements analyzed showed the campaign was coherent throughout its seventy-six years. Due to this coherency, the narrative appeared to fulfill the purpose of the campaign to inform the audience about man-made forest fires and the need to prevent them. The campaign also gave the audience steps for preventing forest fires which also fulfilled the campaign’s goal of persuading the audience to adopt fire prevention behaviors. As discussed in the analysis, philanthropy requires action. The Smokey Bear campaign, while incorporating actionable items, did not clearly connect the

awareness and action-focused elements, because the major events were not clearly tied together by the unseen narrator and no single advertising piece featured the entire storyline. Intuitively, the audience may have been able to follow the narrative because it focused on the cause-and-effect relationship between humans and forest fires while also providing steps for the audience to change its behaviors. Analysis of the narrative showed that the campaign was coherent and fulfilled part of its purpose, but the more frequent emphasis on awareness and the lack of connection among events are important when exploring the campaign's philanthropic effects. This conclusion will be further explored in the following sections as it applies to future research and other public communication campaigns.

## **Discussion**

Analyzed through rhetorical narrative criticism, the Smokey Bear campaign revealed multiple narrative elements which appealed to logic, emotions, and trust creating a coherent narrative to fulfill the purpose of campaign's creators. In addition to narrative elements, the campaign also relied on other means of persuasion, such as nostalgia. Although this appeal to emotion was not necessarily planned by the campaign's creators, Smokey Bear's tenure and recognition by the public makes the story of Smokey Bear a classic. Smokey is a narrative of our life, even before we were born. It creates a sense of nostalgia that reinforces its emotional appeal. Moreover, nostalgia also helps establish credibility for the narrative, even before the audience interacts with the story. The credibility, or ethical appeal, of the narrative arises out of its longevity, which makes Smokey trustworthy, as the audience has always known the character. Smokey has become a symbol of Americana, having been engrained into the audience's childhood

and continued to be a worthy symbol throughout time. As seen in a study done by Handy (2000) on nonprofit trust and credibility, “Longevity of an organization is also a strong signal of its credibility. If the charity has been around for some time, this is a clear signal to the donor that other donors and the government have, over a sufficient period of time, found the organization trustworthy” (444). Not only did the longevity of the campaign create credibility, but credibility was also exhibited through the consistency of the use of Smokey Bear and the tagline “Only you can prevent forest fires.”

Another aspect of the narrative which was noted in the analysis is that there was not one single piece or advertisement which included all three major events. There were multiple advertising pieces in the campaign which highlighted one major event. The most frequent message of the campaign was that “Only you can prevent forest fires.” Without a piece which encompassed the whole story, the audience may not have been able to fit together each event in order to get to the actionable items to prevent fires. The lack of one advertising piece which encompassed all of the major events left the narrative fragmented. The audience may know that only they can prevent forest fires or that the majority of forest fires are caused by human carelessness, but without an advertising piece that ties these two major events and the third major event, giving steps for prevention, the audience may not be able to understand the whole story. Once again, the absence of a stronger narrator created a disadvantage when there was not one piece in the campaign which told the entire story. Although Smokey Bear has been engrained into American culture and can be said to be a part of the audience’s childhood, without a strong call to action or a storyline which was tied together by a strong narrator, the audience may have been unable to become an active participant and join the cause.

Instead, the audience is able to identify Smokey Bear as a symbol of forest fire prevention, but is not sure of the ways in which they can take action.

Another facet of the campaign which is important to note is that it was purely advertising driven. Although public communication campaigns aim to make the audience aware of an issue and encourage behavior change, the lack of time in a radio or television spot and the lack of space in a print advertisement make it more difficult for the campaign to complete the full narrative message in one piece. This raises a big question, can social change really be achieved through a public communication campaign? Without a strong call for action to the audience to not only make a behavior change, but participate beyond viewing the advertising pieces, social change may be nearly impossible.

Although there were not any advertising pieces which encompassed all three major events, the campaign did not operate in isolation. There were other vehicles for the message of forest fire prevention, which included an interactive website with an option to sign a pledge for forest fire prevention and in-person curricula taught by the forest service and other service organizations. In conjunction with these other methods of forest fire prevention messaging, the storyline of forest fire prevention may have been less fragmented than it appeared through this analysis.

### **Contribution to Rhetorical Theory**

Traditionally, the use of narrative criticism has focused on one or two artifacts of analysis. This study takes into account multiple artifacts, consisting of advertising pieces spanning seven decades. This use of rhetorical narrative criticism presents the opportunity to analyze narratives which span a large amount of time. It allows for the

analysis of multiple artifacts which aim to form one narrative. Not only does this long-term view of a campaign allow for an interconnected analysis, but it also provides a framework for narrative analysis which allows inclusion of other research methodologies, such as Aristotelian persuasive proofs and social marketing. To analyze a long-term campaign, using multiple theories can strengthen the analysis when there are multiple pieces which create one narrative. This particular study illustrates for a more comprehensive narrative method, which includes not only notions of storytelling, but more specifically, the methods used through storytelling to create a persuasive argument.

### **Implications for Other Public Communication Campaigns and Future Research**

As seen through this case study, rhetorical narrative analysis is useful as a method for discovery of the main components of a successful narrative campaign. By focusing on the Smokey Bear narrative, this study creates a framework for analyzing other narrative communication campaigns which have multiple advertising pieces. The methodological framework presented in this study has the potential to lead to a focus on public communication campaigns as narratives, instead of as individual advertising pieces. The longitudinal view of the Smokey Bear campaign and the narrative elements within it shows the value of looking at campaigns in their entirety.

Other methodologies and frameworks for narrative analysis can also be added to rhetorical narrative criticism. This study combined narrative criticism with a focus on Aristotelean persuasive appeals. Traditional use of narrative criticism has not encompassed a specific focus on persuasive appeals present within the artifact, or in this case, multiple artifacts. Other public communication campaigns using narrative form while attempting to influence philanthropic knowledge and behavior could use the

combination of narrative criticism and Aristotelean principles to assess the techniques they are using, as well as to create a framework for developing future communication campaigns.

Studying the use Aristotelean types of persuasion in this campaign also raises the issue of how to combine them for optimal persuasion. There is extensive literature focused on fear and shame messaging, as well as behavioral change and the need for actionable items. The use of fear and shame are commonplace in advertising campaigns, aimed at awareness and behavioral change. Although fear is a common emotional appeal, studies have shown that this kind of message-framing can be harmful and it may be more effective to include measurable action steps to induce behavioral change (Edgar and Volkman, 2012). For optimal public communication design, taking into account research on message-framing and narrative methodology would help to put theory into practice for future philanthropic behavioral-change campaigns. For example, when creating a public communications campaign, the creators could use the analysis framework to identify where the plan for the campaign could be improved before its launch, such as by replacing emotional messages with logical ones.

Combining narrative criticism and social marketing principles is another area which this case study explored and which could be used as a framework for future research. Social marketing literature and theory is still at an early stage in its development. It currently focuses on product, price, place and promotion of social goods and behaviors (Andreasen, 2004). By applying them narrative analyses, these four elements of social marketing could be used as important factors in assessing and planning for future persuasion campaigns. As seen in this analysis, the Smokey Bear campaign did

not fully take into account social marketing principles, which, if applied, have the potential to move the campaign from the awareness stage to the behavioral change stage. For example, with evidence of the placement of the advertisements and how the campaign was promoted through advertising channels could affect the outcome of the campaign. Further research into combining social marketing theory and narrative methodology would be useful.

Using the current narrative criticism framework, future research on the Smokey Bear campaign would benefit from a more short-term analysis. This analysis would look at each decade of the campaign separately, which would allow for time specific historical and cultural contexts in which the campaign artifacts were created. Even though the campaign analysis showed that Smokey Bear was coherent across decades, the minor events, which occurred during different time periods, could have added to or detracted from the overall goal of the campaign. Through this kind of focus, better conclusions could be drawn about the effectiveness of the campaign as a narrative which could include implications based on the cultural landscape during a given period of time.

### **Limitations**

The first limitation of this study was the subjectivity of the coding. In most studies, two people perform coding as a reliability check, but in this study, only one researcher conducted the coding and therefore, others may code the artifacts differently. The specific artifacts chosen for this study do not take into account materials used for the campaign outside of traditional advertising pieces. Although the majority of the Smokey Bear narrative is housed in the advertising pieces analyzed, the campaign also extends to its interactive website, stuffed animals, movies and in-person programming conducted by

the US Forest Department, in national parks, and in school-based settings. These methods of communication were not considered for the purpose of the analysis. The additional programming and internet-based pieces of the campaign potentially could address the need for more actionable items related to behavior change.

Changes in media were also not addressed in this study. As the campaign spans seven decades, there have been many technological advances. A more in-depth perspective on vehicles for advertising could be valuable for understanding how the campaign disseminated information. In conjunction with technological advances, the specific placement of advertisements was not taken into account. For example, the artifacts selected were from the Advertising Council archives and the Smokey Bear website historical vault, but this does not give insight into the placement and frequency with which the audience saw each artifact.

This study takes a long-term view of the Smokey Bear campaign, and as suggested in the future research section, does not give weight to the time period in which each piece was produced. Without the historical context, the value of the artifacts may not fully be appreciated for their effectiveness in the time period in which they were produced and promoted.

### **Suggestions for Changes on the Smokey Bear Campaign Based on this Study**

Through rhetorical narrative criticism, this study showed that the Smokey Bear campaign created a narrative comprised of both awareness and behavior change elements. Due to the stronger focus on awareness and the fragmentation of the narrative elements across multiple advertising pieces, there is a need for a stronger narrator voice, one advertising piece which encompasses all three major events, and a stronger and more



specific emphasis on the actionable items within the context of real life situations and next steps to join in the cause of preventing forest fires.

Although multiple characters were present in the narrative, Smokey Bear, who would be expected to be the most vocal character, delivered messages very rarely, apart from the major theme of personal responsibility, through the slogan “Only YOU Can Prevent Forest Fires.” Instead, the “Woodland Friends” and the narrator often spoke for Smokey and many of the print artifacts included the phrase “Smokey Says.” The campaign aims to build identification with Smokey, but others deliver the message. When other media types were introduced into the campaign, Smokey Bear did become more vocal, specifically in television advertisements, but this was minimal compared to the narration by the unseen narrator and the messages given by the “Woodland Friends.” For increased coherency and clarity for the audience, two options are possible: first, create a stronger voice for the unseen narrator, or second, move Smokey Bear into the role of narrator.

Using the first option of creating a stronger voice for the unseen narrator, the Smokey Bear campaign would need to utilize the narrator to intentionally tie together the three major events as well as the minor events. This could be done through strengthening the temporal relations between each event in the plotline. For example, the unseen narrator could include all three major events in one piece or specifically point to the next major event in the story. The unseen narrator could also tie the minor events to the major events by referencing more specifically how the minor events fit with the major events.

Using the second option of shifting Smokey into the narrator role would not only add to the coherency and clarity of the story, but could also affect audience recognition of

the steps for prevention. As shown by Rice and Atkin (2001), people recognize Smokey and his slogan, but could not name the steps for preventing forest fires. If Smokey were the narrator, the audience's recognition of not only the problem, but also of the steps they can take to prevent forest fires from starting could increase.

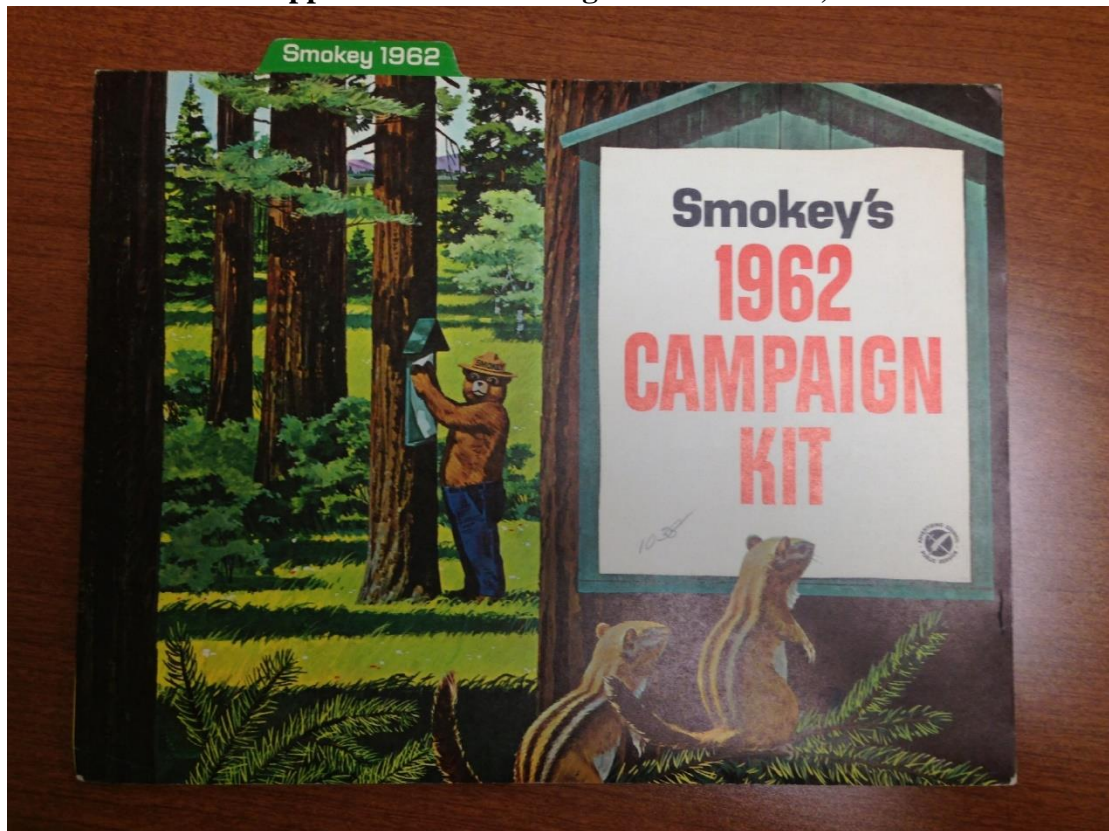
Another step to increase the behavior-change components of the campaign would be to create one advertising piece in which each major event of the narrative is presented. This would be a piece which uses the characters to present each major event in one piece, including how humans start forest fires, why the audience should care about forest fire prevention, and finally what the audience should do to change behaviors, as well as an avenue for the audience to continue to participate in the campaign, such as through the Smokey Bear website and social media outlets. Creating a piece which encompasses these events would bring clarity for the audience. It could include a stronger emphasis on the steps for the audience to prevent forest fires, as well as referencing other resources for forest fire prevention. For example, the Smokey Bear website has a guide on how to pick a safe location for campfires and also a pledge to be careful, but the advertising pieces used in the campaign do not direct the audience to these resources. By adding avenues to join in the cause, the campaign could be more successful in fulfilling its purpose of affecting philanthropic behavior change.

Although the idea of one advertising piece which encompasses all three major events is a rational solution, the issue of the lack of time and space for advertising pieces is still a problem. This study analyzed the Smokey Bear public communication campaign, which showed how the composition of the campaign focused on different aspects of philanthropy, but although the campaign is philanthropic, it is difficult to say that public

communication campaigns are the most efficient use of philanthropic resources compared to using those resources to create other forms of social action. Based on the limitations of advertising, the possibilities for creating philanthropic behavior change are lessened and other avenues for campaign dissemination and participation are, as a result, needed. For example, since a Smokey Bear narrative cannot achieve behavior change through a 30 second advertising spot, more grassroots and participatory membership groups may be useful. As noted previously, there are other more participatory facets of the Smokey Bear campaign which were not analyzed in this study, but although these programs are in place, Rice and Atkin's (2001) study showed that people could only identify Smokey Bear and not the campaign's message.

As seen through Smokey Bear, public communication campaigns alone are generally not an effective means of creating behavior change and therefore, social change. If a public communication campaign such as Smokey Bear, which is widely known and has even become engrained in American culture, does not seem to be capable of inducing the audience to become philanthropic actors, how can social change be achieved? Public communication campaigns are valuable in creating mass recognition of a message, but that may not be enough. To increase the effectiveness of a campaign to persuade the audience to become philanthropic actors, supplementary activities which build social capital, such as in-person interactions around forest fire prevention, are also necessary.

Appendix A Advertising Council Toolkit, 1962



In this handy file folder are samples of material for Smokey Bear's 1962 campaign—the twenty-first annual drive to prevent forest fires. Many people in the advertising field collaborated in producing this material. It can help curb the shameful and senseless waste from man-caused forest, woods and range fires—if material is properly used. In your hands, we know it will be.

#### POSTERS:

Sharp contrast is offered in two new posters. One shows Smokey tacking up a forest fire prevention sign while his chipmunk friends read his "rules." The other shows a tearful fawn viewing the devastation that was its home.

#### NEWSPAPER ADS:

Attention-getting ads for sponsorship are available in a wide variety of sizes and shapes—from 1-column fillers to 3-column spreads. Mats and additional control panels for litho conversion are available on request.

#### RADIO AND TV:

Platter No. 17 of "Smokey and the Stars" features 1-minute and 30-second interviews between well-known stars and Smokey. There are also three new TV shorts in the "Smokey Bear—Little Boy" animated cartoon series.

#### HANDOUTS:

1962 calendar, bookmark, song sheet, stamps, Smokey decal, an envelope stuffer, and a new item, a Smokey sculptured head, are included in this kit. These small but effective fire preventers are available in small supply if you can put them to work.

1962 marks the twenty-first year of the "Smokey Bear" Cooperative Forest Fire Prevention Campaign. Since Smokey joined the crew in 1945, Smokey has

become an international symbol of fire prevention. He is an idol of the young, who pencil letters to "Smokey's Headquarters" in Washington, D.C., at a rate of three to four thousand a week.

Sponsored as a public service by The Advertising Council, Inc., produced by Foster, Cone & Belding, Los Angeles, and supported by the State Foresters and the U.S. Forest Service, this 1962 campaign needs your help. Put the attractive material in this kit to work—wherever and whenever you can. Remember—you can be a big help in this campaign to prevent forest fires!

#### WHERE AND HOW TO GET MATERIAL:

Write, wire, or see the State Forester or Commissioner of Conservation for your State—or the Regional Forester, U.S. Forest Service, in the following regional headquarters: Missoula, Mont.; Denver, Colo.; Albuquerque, N. Mex.; Ogden, Utah; San Francisco, Calif.; Portland, Ore.; Upper Darby, Pa.; Atlanta, Ga.; Milwaukee, Wis.; Juneau, Alaska; or Smokey Bear's Headquarters, Washington 25, D.C.

#### WHEN TO USE IT:

The year around. Every day . . . every season of the year . . . there is danger from forest, woods, or range fires somewhere across the Nation. Your local fire warden or ranger can pinpoint the top hazard season for your area. Hit fire prevention doubly hard at that time.



A public service project of The Advertising Council, Inc., conducted in cooperation with the State Foresters and U.S. Forest Service.

© 1962 THE ADVERTISING COUNCIL, INC. 10-4-11752









U.S. Department of Agriculture  
Forest Service

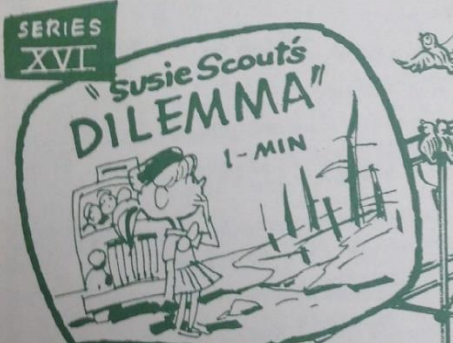
63-CFFP-2a

NATIONWIDE COOPERATIVE FOREST FIRE PREVENTION CAMPAIGN  
SPONSORED AS A PUBLIC SERVICE BY AMERICAN BUSINESS

© U.S. GOVERNMENT PRINTING OFFICE: 1961-O-610885

State Forestry Department





Released by

COOPERATIVE FOREST FIRE PREVENTION CAMPAIGN

Sponsored by

STATE FORESTERS and FOREST SERVICE - U.S. Dept. of  
Agriculture in cooperation with THE ADVERTISING COUNCIL, Inc.



SERIES # 3

# SMOKEY'S RADIO

FOREST FIRE  
PREVENTION SPOTS

1- 7". 33 $\frac{1}{3}$  RPM Platter

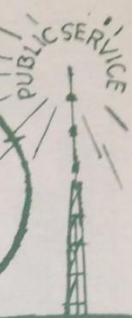
15  
SPOT ANNOUNCEMENTS  
(10, 20, 60 SECONDS)

"The Whispering Demon"  
A WILDFIRE TAKES ON A WHISPERING VOICE

"INTERVIEWS"  
with  
FAMOUS MOVIE STARS WHO LOST THEIR  
HOMES IN THE BEL AIR FIRE!

"THE FIRE LINE"  
ON-THE-SPOT REPORTS BY  
FIREFIGHTERS!

**Reminder..** TO FOREST SERVICE AND  
STATE FORESTRY DEPARTMENT PERSONNEL IN THE FIELD  
Proper timing of both the radio and TV spot an-  
nouncements is necessary if the Cooperative Forest  
Fire Prevention Campaign is to be effective. The  
Advertising Council, Inc., will mail both radio  
kits and television kits to all radio and tele-  
vision stations throughout the United States in  
the spring of 1962. You will be notified the date  
of this mailing and you should then contact your  
local radio and television stations for timing.



**SMOKEY**

**TO NEWSPAPER ADVERTISING MANAGERS**

Dear Sir:

Thanks to the help of newspapers like yours Smokey Bear's forest fire prevention message has been carried to millions of Americans.

The program over the years has been one of the most dramatic public service advertising successes. The number of fires since 1942 has been cut in half.

But the danger is still with us. Last year's figures show a small, but ominous increase in the number of fires.

And the record, good as it is, can still be improved. Because the sad truth remains - 9 out of 10 forest fires are still caused by man's carelessness.

Today, more and more people are enjoying the beauty of our forest areas. Many of these are unaware of the havoc a cigarette or a forgotten camp fire can cause.

They must be reached. They must be informed. They must be reminded - over and over - of the rules good citizens follow in the forests.

Thus, again this year, we are asking for your help in bringing Smokey Bear and his messages to your readers.

Use the advertising in this folder. Use it often. And help demonstrate once again the power of your medium in selling an important, worldwide idea.

Sincerely,  
**RUSSELL Z. ELLER**  
*Russell Z. Eller*  
 Advertising Director  
 Smokey Company, Inc.

**"Please help me in 1962"**

**OUR FORESTS ARE STILL IN DANGER**

**FOREST FIRES THREATEN AMERICA'S BEAUTY AND PROSPERITY**

Five million acres of timber is destroyed every year! Forest fires annually burn enough timber to have a full size and a full size oak tree growing from Michigan, Alaska to Richmond, Virginia!

Forest and recreation areas are threatened! Every year, \$100 million worth of our forests, having thousands of homes, jobs and recreation areas are threatened!

What's the danger? Smokey Bear has been here for years. He's not just a bear. He's a symbol of our forests. He's a symbol of our future. He's a symbol of our prosperity. He's a symbol of our beauty. He's a symbol of our life.

Remember only YOU can **PREVENT FOREST FIRES!**

**HOW TO ORDER**

Write for your advertising material only to the Advertising Council, Inc., 25 West 43rd Street, New York 36, N.Y.

Be sure to specify the type of material you want. For example, "I want 100 copies of the Smokey Bear poster." Be sure to specify the type of material you want. For example, "I want 100 copies of the Smokey Bear poster."

Be sure to specify the type of material you want. For example, "I want 100 copies of the Smokey Bear poster."

Be sure to specify the type of material you want. For example, "I want 100 copies of the Smokey Bear poster."

Please Send Your Checks to  
**The Advertising Council, Inc.**  
 25 West 43rd Street New York 36, N.Y.





**PREVENT FOREST FIRES**

**DON'T TURN YOUR BACK ON A BLAZE!**

Remember—only YOU can prevent forest fires!

**BE SURE THE DEMON IS DEAD!**

Remember—only YOU can prevent forest fires!

**ARE YOU SURE THE DEMON IS DEAD?**

Remember—only YOU can prevent forest fires!

**PREVENT FOREST FIRES**

SPONSOR

Mat No. 8-12-3-2-1-14-1.



**PREVENT FOREST FIRES**

**WHEN YOUR FORESTS BURN, YOUR TOWN MAY LOSE AN INDUSTRY!**

Remember—only YOU can prevent forest fires!

**PREVENT FOREST FIRES**

SPONSOR

Mat No. 8-12-3-2-1-14-1.




**PREVENT FOREST FIRES**

**remember—only YOU can PREVENT FOREST FIRES!**

**Remember—only YOU can PREVENT FOREST FIRES**

SPONSOR

Mat No. 8-12-3-2-1-14-1.



**BURNING TRASH CAN TURN YOUR FOREST TO ASH!**

Remember—only YOU can prevent forest fires!

**BURNING TRASH CAN TURN YOUR FOREST TO ASH!**


Remember—only YOU can prevent forest fires!

**be sure the demon is dead!**

Remember—only YOU can prevent forest fires!

SPONSOR

Mat No. 8-12-3-2-1-14-1.




**TODAY'S FIRE - TOMORROW'S FLOOD**

Remember—only YOU can prevent forest fires!

**Remember—only YOU can prevent forest fires!**

SPONSOR

Mat No. 8-12-3-2-1-14-1.



**PREVENT FOREST FIRES**

**Remember—only YOU can prevent forest fires!**

**Remember—only YOU can prevent forest fires!**

SPONSOR

Mat No. 8-12-3-2-1-14-1.

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